SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 155 No. 12 NEW YORK, WEDNESDAY, AUGUST 30, 1944 PRICE 25 CENTS

V-DAY PROBLEM ON GI SHOWS

Fall Season May See More Legits On War Fronts Than on B'way

By JACK PULASKI

The swing to legit stage shows for soldier entertainment is so pronounced that instead of nine or 10 shows at the war front, there is more likely to be two dozen. Possible there will be as many shows on the foxhole circuit and on the Continent than there will be on Broadway during the coming season.

USO-Camp Shows outfit has one major problem—casting. There are many actresses available, but lack of male players held up the program, temporarily at least, because many are in uniform.

Regardless, USO is rolling in its new activity, and more than half a dozen plays are in rehearsal now. Others have gone overseas, while several were over previously. Despite skeptical observations, name players are enrolling, some coming out of retirement to make appearances at the war fronts. Plays being

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M-G DOESN'T WANT TO 'KILL OFF' VAN JOHNSON

On the contention that it "doesn't want to wear out its property before it's fully developed," Metro has put the nix on a commercial air show for Van Johnson, who's under contract to the studio.

Ciggie sponsor was interested in pacting Van Johnson, but M-G turned thumbs down on the deal, though agreeing to some guest shots for its new find. He did his initialer on the Burns & Allen show last week (22).

It marks the second time in recent weeks that Metro has cracked down on the release of its stars for air shows. Pitch was made for Gene Kelly to take over the top role in the Sunday night CBS-Old Gold show as successor to Bob Crosby, now in the service, but when the deal went cold the show was moved east, with Jackie Gleason subsequently taking over.

Van Johnson, incidentally, was a chorus boy in the "Pal Joey" Broadway musical which brought Gene Kelly into prominence.

Uncle Sam Goes Into One-Arm Bandit Biz

One-arm bandits in Army and Navy camps on the West Coast are now owned and operated by Uncle Sam, and are handing the customers a square deal.

Originally the gambling boxes were owned by private operators, who collected the bulk of the receipts and donated whatever they felt like giving to the camp funds. So slim were the donations that the Army and Navy bought the machines for $350 apiece and changed the mechanism. Under the new gearing system, the one-arm bandit returns 65% of the gross intake to the uniformed players. The other 35% goes to the camp funds.

Joe Louis to Give Up Smacking for Flacking

Hollywood, Aug. 29.

Joe Louis is going to throw publicity instead of punches after the war. World's heavyweight boxing champ will open a public relations office in Hollywood, in partnership with Billy Rowe, Pittsburgh Courier columnist, and currently a war correspondent.

Postwar office, according to Rowe, will represent Negro actors on screen, stage and radio.

Became Usher to See 'Okla.,' Winds Up As A Principal in Chi Co.

Detroit, Aug. 29.

Wanda Cochran quit the church choir in Grand Rapids, Mich., and got a job as an usher at a Chicago theatre so she could see "Oklahoma." In less than two months she has ushered herself into the role of understudy to the musical's leading soprano.

Shortly after she got the ushering job, general auditions were held to make a couple of replacements; she won a place in the chorus. However, her voice impressed the musical director, she was named understudy and one night last week appeared in place of the leading soprano, Betty Jane Watson.

BETTY HUTTON'S 27½G SHARE ON HUB VAUDER

Whopping tally being registered this week by Betty Hutton at the RKO Boston—her first personal appearance engagement in four years—has her running neck-and-neck with Frank Sinatra in the payoff column. Swooner played the Hub theatre last December and chalked up gross of $60,000.

Comedienne, who is in on deal identical to Sinatra's 50% from the first dollar, is expected to clear close to $27,500 for her end, on basis of $55,000 gate. Singer is paying the freight for remainder of the bill out of her cut, overhead running around $6,000. Figure covers Boyd Raeburn

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Where It Goes

Insight into the tremendous increase in the cost of name band operation is the $24,000 it's claimed it cost Glen Gray's Casa Lomans for transportation alone last year (1943), as against a $9,000 outgo for the same purpose the year before. Difference lies mostly in the shift from busses to trains.

While Gray's transportation bills almost tripled in the one year, a check of his travels disclosed that he had actually traveled less miles in '43 than in '42.

CITE NEEDS FOR ENTERTAINMENT

Plans Taking Shape to Maintain Morale of Boys Left In Europe When Victory Is Won

NIP BOREDOM

With V-Day looming closer in Europe, plans are rapidly taking shape in all branches of the entertainment industry for post-Armistice entertainment for the GI's left abroad, as occupation troops or otherwise.

Recognized in trade circles that maintaining morale abroad, particularly when the combat excitement and tension eases off, presents an even more difficult problem than

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Censorship Trips Radio Newsmen Trying to Get Paris Story Back to U.S.

Confusion on all fronts surrounding the delayed liberation of Paris last week had the networks tangled up and resulted in several brushes with official censors in the combat zone. First mixup was when Charles Collingswood, CBS, transmitted a dispatch, recorded and in manuscript form, from France without going through censorship routine.

In transit, from France to London and thence N. Y., Collingwood's story picked up a Paris dateline somewhere along the way and was reprinted Thursday (24) on front page of the N. Y. Times as representing first eyewitness account by first news correspondent to reach French

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WEEKEND B'WAY BIZ AGAIN ON UPGRADE

Weekend crowds are back on Broadway, and Saturday nights the street is again jammed with visitors and neighborhood residents, theatres benefitting to a marked degree. Last Saturday (26) saw the biggest mob of diversion seekers in months. Some legit shows reported capacity biz hours before curtain time. Pickup in business during the past 10 days may presage a prosperous fall, most of the holdovers having a good chance to stick into the new season.

Cooling weather, in violent contrast to the recent record heat, was doubtlessly a factor in better legit grosses. Coincidental with the drop of the mercury, the ice shortage suddenly melted away and deliveries for theatre cooling plants became normal. Nobody fully explained the ice shortage but there is no doubt about the way audiences sweltered when the plants failed to function.

Darrieux Vindication As Nazi Aide Cues Thought: Don't Be Quick to Indict

By ABEL GREEN

Since the reported murder of Maurice Chevalier by French Maquis, a new avenue of thought has cropped up among American friends of France anent indiscriminate indictments of alleged "collaborators." Even as the news concerning Chevalier broke there was great question whether a World War I prisoner of Germany—which Chevalier was—could ever become a collaborationist. There are others who recalled that Nita Raya, his Rumanian wife, was a non-"Aryan" which, too, could have figured in the French comedian's apparent acquiescense.

The news that Danielle Darrieux was hailed by Yank occupation authorities as loyal to the underground is given as a good example of how long an error—if mistake it is—has obtained that she was a collaborationist.

Henry Lartigue, w.k. theatrical

(Continued on page 15)

Legit Mgr. Leaves Detroit Property to Boys Town

Detroit, Aug. 29.

The will of the late Eugene (Jack) Sharkey, former stock company manager and actor who died recently, leaves his 42-family apartment house here to Father Edward Flanagan of Boys Town.

Rental and disposal of the building has been designated as going to the youth project made famous through the motion picture about Boys Town.

Paris Cinemen Plan Homeward Return For Pic Production

Hollywood, Aug. 29.

Liberation of Paris may cause an exodus of French producers and directors, exiled here since the Germans muscled in on France.

Rene Clair, who was working on a picture in Paris when the Nazis chased him out, may go back to finish it, under his pact with Samuel Bronston. Julien Duvivier, also under contract to Bronston, is figuring on a one-picture assignment in the French capital. The Hakim brothers are also readying to go home.

Hollywood is ready to bombard liberated Paris with 40 French-dubbed films as soon as the French

(Continued on page 2)

RKO Readies Film On Japs' Collapse

Hollywood, Aug. 29.

RKO aims to beat the gun on the war by doing a yarn by J. Robert Bren and Gladys Atwater.

Called "First Man in Tokyo," it deals with the collapse of the Japs.

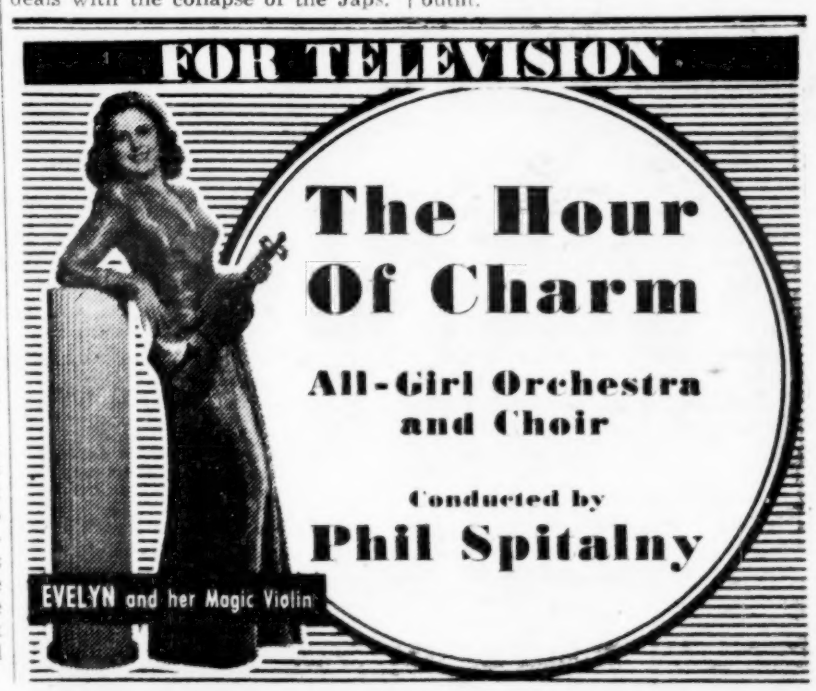
ROONEY INCORPORATES SELF; METRO CONTRACT?

Hollywood, Aug. 29.

Rooney, Inc., the corporate name taken by the organization assuming control of Mickey Rooney's business affairs, is reported trying to determine the status of the actor's pact with Metro. Thus far, no actor in service has attempted to clarify his standard acting ticket as to whether studio's failure to pay salary while in uniform would constitute a breach of contract.

Rooney was reoptioned by Metro in January hoisting his salary from $1,250 to $1,500 weekly. Understood, however, that the corporation will do nothing about asking for a declaratory relien on his pact until decision is handed down in the Olivia de Havilland suit against Warners.

Sam Stiefel is head of the new outfit.



Show Biz Rushes Plans to Place Returning GI's In Prewar Jobs

A move is under way in some show business circles to push plans for theatrical firms to declare themselves ready to accept former employees being mustered out of the armed forces. While it is generally known that companies must take back their former employees, there has been little or no formal declaration by the industry as a whole to make their ex-aides feel they have a place to which they can come home.

In an exemplary move blueprinting plans for treatment of returning servicemen, Dazian's, 102-year old theatrical supply house, recently announced that all employees now in service would be given their jobs back upon their return.

As detailed by George Feinberg, veepee of the firm, many large industrial outfits undoubtedly have some sort of plans for reemployment of veterans but none of them has made any definite announcement or commitment to that effect. Feinberg also points out that the 31 men in service affected by Dazian's announcement is very small compared to companies like the railroads with 25,000-40,000 in service but he hopes that Dazian's action will act as a pump-primer in influencing similar announcements by these large employers.

To this end the Dazian's window, fronting on West 44th St., N. Y., has been given over to an eye-opening display plugging the reemployment plan. Window has attracted a great deal of attention with many people dropping in to discuss the plan with Feinberg and Emil Friedlander, prexy of Dazian's. Tagline of the display is Dazian's pledge, "These are the men, out somewhere, to rid the world of fascism. We pledge to them, with our prayers, that every man will find his job waiting for him when he comes back to us."

$31,343,729 JUNE ADMISH TAX RECORD

Washington, Aug. 29.

Uncle Sam chalked up a new high in Federal admissions taxes during June—$31,343,729. This included the last month of the 30% bite on niteries, that levy dropping to 20% beginning July 1.

The June take was double the $15,750,518 of June, 1943, and more than $5,000,000 higher than for May, 1944. About 90% of the income came from pictures.

Broadway was a goldmine for the tax collector in June. The 3rd Internal Revenue District of New York, all of Manhattan above 23rd street, delivered a smash $4,087,120 in taxes, also an all-time record, from pix houses and legits. This contrasted with $2,711,637 of a month previous, and $2,223,600 for June, 1943.

In addition, Broadway's niteries, despite the crying towels, also went on a rampage, reporting taxes of $680,339 for an all-time high. This was substantially above the $514,486 for a month before, and the $162,849 of June, 1943.

June was also a record-breaking month nationally for nightclubs. Internal Revenue circles predict that July, first month of the 20% bite, will show a drop from the previous month, which will be more than seasonal. It was pointed out also that, although June normally shows a seasonal decline from May in nitery taxes, this June was higher.

Bob Hope, Columnist

Hollywood, Aug. 29.

Bob Hope has started writing syndicated articles for King Features commenting on overseas observations. Requests from GI's families asking Hope to give them a picture of daily events was the impetus for the columns which will be filed daily until he returns home in September.

National War Fund will receive Hope's end of coin for articles.

Abbott's 'Snafu'

George Abbott's next play will be "Snafu in Pomona" by Louis Solomon and Hal Buchman.

They're a couple of Coast radio-pix scripters, latter the brother of Sidney R. Buchman, Columbia Pictures v.p.

Surefire

Surefire teeoff gag which Jack Benny pulls on his South Pacific junket is the unveiling of a huge picture of Fred Allen, before he starts anything, and dramatically pointing to that he bemoans:

"And this is what you boys are fighting for!"

PARIS LIBERATION CUES N. Y. V-DAY PREVIEW

A preview of what New York or any town in the U. S. will be on V-Day was experienced in some measure last Wednesday when Paris was first announced as "liberated." The ensuing Thursday's letdown was offset by the weekend when the ousting of the Nazis from the French capital became a certainty.

The cafes and niteries were in boom stride with plenty of "La Marseillaise," "Madelon," and "Last Time I Saw Paris" music to keynote the festivities. Many legit matinees Wednesday and Thursday finaled with "La Marseillaise" for the exit music.

And That's Why Groucho Is Not Going Into Vaude

Beverly Hills, Aug. 25.

Editor, "Variety":

Some fly-by-night press agent, obviously desperately in need of an item, sent out a story announcing that I was shortly to appear in a Paul Small vaudeville show. This story, like most stories that emanate from press agents, is completely without foundation and I would appreciate your printing this denial.

There are many reasons why I don't intend to appear in vaudeville again. To begin with, the black greasepaint that I once used to convert my upper lip into a mustache is all gone. When shoeshines rocketed to 20c, the black greasepaint came in very handy. The wardrobe trunk that once carried my frock coat and penciled trousers over the Orpheum and Pantages circuits now lies open and rusted in my backyard. My dog, the Errol Flynn of airedales, is at present using it as a love nest. In addition to the loss of these semi-essentials, there is the small matter of an act. I just can't walk out on the stage and say, "A funny thing happened to me on my way to the theatre." The audience, having been soaked three bucks a ticket, might be curious and want to know what it was.

The announcement of my reappearance in vaudeville has already aroused a tremendous amount of interest throughout the civilized world and an avalanche of mail is pouring in from all quarters of the globe. This morning, for example, I received 33 threatening letters, an automatic shotgun and a Japanese hara-kari sword. So, for the sake of the postal department and for my own health, please announce that the report of my reappearance in vaudeville is greatly exaggerated.

Groucho Marx.

Gilmore Gets His 'P'

Hollywood, Aug. 29.

Paramount has promoted Stuart Gilmore, film editor on the lot for many years, to a directing post.

First picture will be remake of "The Virginian" with Joel McCrea, Brian Donlevy and Sonny Tufts.

Alan Ladd's Breather

Hollywood, Aug. 29.

Alan Ladd received a stay of induction from the Army to finish his role in "Salty O'Rourke" at Paramount.

Actor reports for work tomorrow (30) for the star spot.

Comdr. Wead's Honor

Hollywood, Aug. 29.

Comdr. Frank W. Wead, screen scriper, was awarded the Legion of Merit by the U. S. Navy.

Medal, presented by Admiral Nimitz in name of the President, was given in recognition of his planning the Navy's accelerated air war from November, 1943, to June, 1944.

115th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1944"
"You will find few comedy revues anytime that can rival Ken Murray's 'Blackouts'."
LINDA DARNELL.

Todd, Joseph Kennedy Seen Huddling on Coin For Broadway Shows

Mike Todd and ex-Ambassador Joseph P. Kennedy were in a Boston huddle early this week, presumably concerning the latter's financing of Todd shows. Todd, of course, always says he's his own backer (actually Harold Florsheim, Izzy Rappaport, Eddie Sherman, Sam Stiefel, et al, have been in on his shows) and invariably adds, "If I'm ever stuck Uncle Joe (Schenck) and 20th-Fox can always buy in." The Kennedy dicker indicates an extension of his activities.

Todd, meantime, forfeited a $1,500 advance to Jack Sobell for "According to Plan" which he now may not do at all, following suggestions to the author for a rewrite. Todd is also said to have given a similar sum to Harry Bloomfield, his g.m., as a parting bonus although the latter's leaving is not official. Todd, however, is said to have felt he didn't need Bloomfield or any general manager under his present setup with a series of company managers.

Out-of-town tryout dates were cancelled for "Plan." At least one other showman indicated interest in the drama. Todd claimed the scenery had been ordered. "A Perfect Crime," another play reported in rehearsal by Todd, has also been set back.

FRED ASTAIRE TO SOLO FOR GI'S OVERSEAS

Fred Astaire, going abroad shortly to entertain troops, will do a song-and-dance routine as a single, being accompanied only by Michael Olivieri, accordionist, rather than going with a unit.

Benny Goodman, also slated to go abroad, has not been booked definitely yet, a hitch having developed as to what other musicians he will take, his itinerary, etc.

Paris Cinemen

Continued from page 1

National Liberation Committee, headed by General De Gaulle, says the word. These films, together with 15 English-made pictures, are now in British vaults, awaiting shipment across the Channel.

Through the efforts of the Office of War Information and the British Ministry of Information, the studios have been dubbing French versions for months in anticipation of the Nazi retreat. The dubbed films will not conflict with the regular pictures for American troops now fighting in France.

Among the pictures translated and ready for the French trade are Walt Disney's "Saludos Amigos," Universal's "Back Street," "Phantom of the Opera," "It Started With Eve" and "Flesh and Fantasy"; Columbia's "Men In Her Life" and "The Lady Is Willing"; Metro's "Ziegfeld Girl" and "Shop Around the Corner"; Warners' "Sergeant York," "Yankee Doodle Dandy," "All This and Heaven, Too," "The Sea Hawk," "They Drive By Night," "Virginia City," "Till We Meet Again," "Strawberry Blonde" and "Saratoga Trunk," and 20th-Fox's "Claudia."

SCULLY'S SCRAPBOOK

By Frank Scully

Bedlam Manor, Hollywood, Aug. 24.

The sooner our invasion forces get off that Riviera, the better it will be for all concerned with Scully's Scrapbook. Days go on around Bedside Manor with all of us reminiscing about the fun we had in the exact spots where our troops are now slugging it out with the battered rear guard of the New Odor. The only Germans we saw in the good old days were friendly and fat. They could be immediately recognized because they owned the biggest and best cars on account they had lost the war and needed the best things in life as a means of paying for it.

The problem of escaping from this Bastille de Memoire is made more difficult by the fact that Hollywood at this moment is enjoying exactly the sort of weather that is routine for the Riviera in summer. The sun rises early, instead of at noon. There is a mild breeze and the temperature runs around 80. It was just such a day as this that Alice and I ran into a guy who was driving a fiacre around Nice. He was wearing St. Tropez pants and a 10-day beard, and the driver was sitting inside hollering confused directions to the delighted screwball currently enjoying the driver's seat.

I looked and I wasn't in the least astonished to see that the driver was "Flash" Minevitch. The last I had seen of him he was starring in "Hallelujah" in Paris, but he had since gone back to America and got himself hooked with Roxy on a deal that involved his dead-end harmonica kids for Radio City. In addition, the unbelievable Borrah had got married and his daughter was called Lydia-Ellen. This in itself was delightful news, but it had certain drawbacks. It seems that he and Roxy had made a bet that if it were a son Roxy was to do something or other, and if it were a daughter Borrah would have to make a one-man raid on the Algerian coast as a payoff.

I thought all this was a lot of harmless publicity until Borrah assured me he was on the Riviera to charter a yacht and make the trip. I was not in the least suspicious when he wondered if I could help him get a little publicity as compensation for such a long voyage away from home. Being the guy who could then speak 27 languages and couldn't say no in any of them, I said, "Of course."

Ahoy and O-Ho!

One day he informed me he had the yacht, it was at Cannes and could I get the press bunch on board before he and his crew of Corsicans set sail for Tunis. The yacht was called Lydia-Ellen. It was a beautiful ship and Borrah looked every other inch a skipper. I remember our Skippy, then one year old, christening the sloop, and after a delightful luncheon we poured the press mob into a dinghy and headed them for shore. We had scarcely reached there when I turned around to give the Lydia-Ellen one farewell salute and suspicion froze me in my tracks. It looked to me as if the sails were being pulled in and I was being chumped into a publicity plant. But none of the others had observed this switch because one of them had wandered into a bistro and the rest were in search of him because he had all their money.

So we all reached Nice in reasonably good order and everybody filed his story. Borrah had promised to cable me from Corsica in two days. All the correspondents gave me a ring, but I had nothing to report. By then, being in the jitters of hangovers, they began to get worried and when, after four days no word came, they urged that we try the American consul to see if he had anything to report. He had heard nothing.

As stories cannot be filed on nothing, some of the boys suggested that it would be sort of nice to find a rowboat of the Lydia-Ellen's washed up on the beach at Villefranche. One of them was promptly dispatched to fix up such a boat and toss it on the beach for all of us to discover before filing time the next day. Each morning we would meet at a little bistro and map out the mysteries of the missing ship which were to be solved by the following day. It was generally agreed that everybody was holding the bag and our job was to extricate ourselves as plausibly as possible. One day I even took a plane and flew along the coast searching for wreckage. This story was also promptly filed. But by now our Paris editors had become suspicious. In the midst of this I got a phone call. It was from a guy claiming to be Borrah. He said he was in hiding. When I asked where, he said "Monte Carlo." Without television I couldn't swear it was Borrah, but the place the guy chose for a hiding place seemed in character. He said he was going to Paris and hide. I told him he was crazy for by now he was like a hunted animal. The next thing I knew I got another call, from Paris. He said he was going to London for a couple of days but to keep his whereabouts a mystery.

Scully as Guide

"Listen, you chump," I said, "cops and correspondents are watching for you everywhere. You'd better get back on that yacht and either get shipwrecked or land safely in Tunis."

He preferred the former, so I said "Fine, take yourself back to a little town called Bandol, get a guy to row you out, dive overboard 50 feet from shore and swim in. Ask the first gendarme you meet for the postoffice and don't go telling him any cock and bull story because the French have a Surete Generale that will clink all of us. At the postoffice send a wire to the American consul telling him you're all right, then wire me that you were shanghaied by the Corsican crew who demanded double money and kept cruising up and down 'till you crossed them up and dived overboard and swam to this fishing boat. I'll square you with the press bunch and you can square yourself with Roxy."

Whether he ever did I don't know, or whether it was even Minevitch I don't know for sure, but I did get a telegram from Sanary and Minevitch did arrive safely at Ellis Island where they clinked him for not having his reentry permit. I think the whole escapade got him a week at Loew's State.

But to this day Borrah believes he was shanghaied and, for all I know, maybe he was.

Danish Dunninger Gives Local Nazis the Works

Washington, Aug. 29.

A Danish stage hypnotist, whose act was making suckers out of the Nazis, has been forbidden to perform any more, according to word reaching OWI.

In his act, he selected six persons from the audience, mesmerizing two as "Gestapo," two as "hostages" and two as "saboteurs." Then he would cause them to act out a political arrest scene.

The trouble, from the Nazi point of view, was that the "saboteurs" always escaped.

Hersholt to Head Acad?

Hollywood, Aug. 29.

Academy chiefs are waging a campaign to put in Jean Hersholt as prexy at the annual Academy election in October.

Walter Wanger, present incumbent, has announced he will not run for reelection.

AL WOODS REVEALS HE SAW IRV MARKS IN JUNE

Producer A. H. Woods, whom Irvin Marks represented in Paris and London, says he saw the missing agent about mid-June, indicating that the period during which he hasn't contacted friends in New York and Hollywood is not as long as believed. Marks told the producer then that he would be away for a time, "but I'll be around." Woods hasn't figured out that cryptic remark.

The Federal Bureau of Investigation has been probing Marks' mysterious disappearance.

Pix Eye 'Anna Lucasta'

Hollywood, Aug. 29.

"Anna Lucasta" is being read by both Metro and Mary Pickford with eye to filmization.

Play, which bows in on Broadway tomorrow (30), may be done by Metro with all-white instead of all-sepia cast.

SWING TO 'A' HORSE OPERAS

Nip Suspension Practice

Los Angeles, Aug. 29.

Robert Cummings won a far-reaching decision last week over Universal in U. S. District Court, where Judge Harry Holzer granted the actor full release from his studio contract, leaving him free to negotiate with other film companies.

Cummings was suspended for refusal to accept a role in "Fired Wife." When the picture was finished, the studio denied him another role and failed to restore him to the payroll. Universal appealed the verdict in favor of the actor in the first suit, and Judge Holzer upheld the earlier decision.

Ruling is likely to put an end to the practice of suspending players indefinitely for refusing assignments.

Universal announced its intention of moving for a new trial, pointing out "inaccuracies in previously published reports of the case." Studio attorneys declare the impression that Judge Holzer had denied Universal's right to appeal was incorrect. If the motion for a new trial is denied, the studio will take the case to the Circuit Court of Appeals.

Mexican Film Industry Takes Steps To Penalize Talent Dubbing for U. S.

By RAY JOSEPHS

Mexican film industry, which not long ago was accepting all kinds of hands-across-the-border favors from Hollywood, is now so concerned over possibility that Spanish-dubbed U. S. pix may cut into its lush south of the border markets that threats are already being made to severely penalize any talent which sells out for dubbing.

Actors Union, reportedly with quiet nod from some Mexico City production chiefs, has already imposed a rule that members who head north to voice California-mades for the Latino Belt will no longer get the candle in the window to work in home studios. Admittedly a good many other Mex producers are against any such threat, partially because they think it's premature and partially because they feel that in view of U. S. help in the recent past, it's suicide, if not just ungrateful, to try to knife the hand that's been feeding them.

Step is indicative of the problems facing Mexican film-making as surveyed on the spot by "Variety" during a lengthy o.o. of entire Latin-American pix situash. Fox and M-G appear to be the U. S. majors most interested in the dubbing idea and Universal is also making experiments. All other studios are also going into the Latin setup in one way or another, RKO and Republic on the spot and others mulling tie-in schemes.

L. B. Mayer's Broken Pelvis Following Fall Off a Horse

Hollywood, Aug. 29.

Louis B. Mayer injured when thrown from his horse at his farm near Hemet, Calif., Sunday (27), was rushed to the Cedars of Lebanon hospital where x-rays revealed a fractured pelvis. Doctors in attendance, John C. Wilson and D. W. Blanche, stated the extent of injuries of the Metro chief are not yet known, nor how long he will be laid up.

Mayer had started on an early morning ride with several friends weekending at his stock farm when one of the horses bolted and in the resulting confusion Mayer was thrown to the ground. An ambulance was immediately called and he was rushed to the L. A. hospital.

Visitors Taboo

Latest medico reports indicate there are no internal complications beyond the fractured pelvis, but Mayer is suffering considerable pain and no visitors are allowed nor will he be allowed to see any for several weeks. Convalescence requires remaining quiet and several months of being bedded.

Metro Inks Trumbo

Hollywood, Aug. 29.

Metro handed a five-year contract to Dalton Trumbo, novelist and screen writer, going into effect this week.

Dalton's most recent scripting for the films was "Thirty Seconds Over Tokyo."

WB Sets Sime Scribes

Hollywood, Aug. 29.

Work on "Mr. Broadway," based on the life of *Sime*, founder-publisher of "Variety," moved ahead with the assignment of Sam Hellman and Jack Moffit to write the screenplay, from an original story by Jack Lait and basic story by Abel Green, editor of "Variety."

Filming will get under way at Warners, with Arthur Schwartz producing, as soon as the scripters finish their job.

Par's Legit Stake Around $200,000

Paramount legit financing this year may involve some $200,000 or more if properties currently under consideration are taken up. With deal near closing by Par for a 50% interest in the Theatre Guild's forthcoming "Sing Out, Sweet Land," the studio will have $100,000 in commitments for three shows so far this season.

Deal for "Sweet Land" calls for Par to put up $45,000 plus call money, if necessary. Studio has $50,000 in "Rain" ("Sadie Thompson"), also subject to 20% call money. Investment in "Perfect Marriage" is around $7,500.

Paramount may finance three more shows, one or two already under consideration, this year.

Pix Go In Strong For Ballet Laughs

Hollywood, Aug. 29.

Ballet dancers, once devoted exclusively to the lorgnette trade, are doing odd jobs in three not-so-high-brow films.

Felix Sadovsky and Janina Frostovna are working in "Lake Placid Serenade" at Republic; Cheri Tabery is doing a comic ballet in Charles R. Rogers' "High Among the Stars," and Simon Semenoff is putting on an exhibition of La Savate, or boxing-with-the-feet, in Bing Crosby's "The Great John L."

Curtiz Draws Porter Yarn

Hollywood, Aug. 29.

Director task on "Night and Day," based on the musical career of Cole Porter, has been assigned by Warners to Michael Curtiz.

Tunefilm, featuring many of Porter's compositions, will be produced by Arthur Schwartz.

Rodgers West

William F. Rodgers, v.p. and general sales manager for Metro, plans hop from N. Y. to the Coast early in September.

Slated to o.o. forthcoming product and huddles with studio execs.

CUED TO GREATER MALE ATTENDANCE

Resurgence of horse operas and other animal pictures, to be produced as big budgeters, is scheduled during the coming season at several studios in move towards a return to basic values in film entertainment. In addition to such films as "National Velvet" (Metro), sequels to "My Friend Flicka" (20th-Fox), "Son of Lassie" (Metro), "Tall In the Saddle," (RKO), "My Pal Wolf" (RKO), plans are under way for the filming of "Black Beauty" (Edward L. Alperson), Anna Sewell's perennial, and "The Red Pony" (Lewis Milestone-Samuel Bronston), by John Steinbeck.

Alperson purchased the film rights to "Black Beauty" from Monogram, which was planning to produce the film and had a script in preparation, for $25,000. Following inking of the deal with Ed Finney, Trem Carr and W. Ray Johnston of Monogram, understood that Frank Orsatti bid $100,000 for the property on behalf of one of the majors. ("Beauty" was filmed by Monogram several years ago.)

Deal for screen rights to "Red Pony" has been in negotiation between Milestone and Steinbeck for some time, with Bronston lately becoming interested in the property. Steinbeck, however, has heretofore been willing to sell the rights only on condition that Milestone would produce the film, with deal now being worked out between Milestone, Bronston and Steinbeck.

While outdoor sagas have remained profitable "bread and butter" pictures through the war period, as well as previously, the swing to more elaborate productions of this kind is based also on potential peacetime demands, when larger male attendance is anticipated.

High grosses registered by "My Friend Flicka" and "Lassie Come Home" are, of course, one of major factors in the swing to outdoor flickers. "Flicka," from last reports, had turned in a domestic gross of around $1,700,000 despite that the picture was first sold in the lower bracket designations by 20th. "Lassie" has, from accounts, rolled up well over $2,500,000 domestic.

"A" westerns are, of course, aimed at de luxers in key situations as well as smaller dates. In vast areas, however, small-budget westerns are being billed over some of the most expensive "A" pictures turned out during the past two seasons. Exhibitors in mining, agricultural and other sectors have during the past two seasons been refusing weekend bookings for "A" product in favor of westerns. In a number of cases society dramas, serious screen biogs and educational-sociological themes have been sold for midweek bookings in smaller situations when exhibs protested that big weekend business in certain areas was assured with action pictures, with musicals as second choice.

Exhibs contended that percentage pictures on weekend dates, under certain conditions, were wasted since the juvenile and semi-adult trade fell off.

To Check Rentals On N. Y. Area Bookings

Copyright Protection Bureau is reported preparing to take action in the New York area in several more cases where major distributors are claiming additional returns on percentage dates. Bureau has already made settlements in three instances in this sector, recovering total of around $60,000, with larger claims against others now being pressed. CPB has already asked for access to books of the operators concerned.

At the same time, the Bureau has from accounts moved into Boston again. Reported that some 12 auditors are renewing investigation of percentage deal returns in that area.

Distribution execs contend that incomplete returns on percentage bookings throughout the country represent loss in rentals variously estimated at from $10,000,000 to $20,000,000 annually.

UA Toppers Resume Talks With Rank Reps on Distrib Deal; May Involve Plan for Anglo-U. S. Pix Production

Grad Sears, v.p. in charge of United Artists distribution; Carl Leserman, UA general sales manager, and Ed Raftery, UA prexy, early this week in N.Y. resumed negotiations with Barrington Gain, No. 2 man in the J. Arthur Rank organization, on the deal for distribution of Rank's British-made product in the U. S. Sears, as first reported exclusively in "Variety" (July 19, 1944), who went to England to negotiate with Rank personally, discussed several arrangements for setting a deal, and details of any final arrangement remained to be ironed out. Sears and Leserman were in Atlantic City conferring with David O. Selznick over the past weekend.

From all indications the Rank negotiations involve more than a straight distribution deal with UA, since, if Rank was prepared to close for UA distribution in the U. S., negotiations would likely have been completed earlier.

Rank's reps, when in the U. S. previously, explored several major American distribution channels. Rank was then asking for a deal whereby an American company would co-produce with Rank in the U. S. and in England, giving Rank the foreign distribution on such U.S.-made pictures and the worldwide distribution on such partnership pic-

(Continued on page 11)

Century on 'Hill'

Hollywood, Aug. 29.

Total of 108 years in pictures is the combined record of four oldtimers cast for roles in "Nob Hill" at 20th-Fox.

Vets are Howard Davies, Louis Payne, Jack Clark and Scott Seaton. Baby of the quartet is Seaton, who has been a film actor only 20 years. His birthplace still stands on Nob Hill, San Francisco.

New Faces Set For Fox Buildup

Hollywood, Aug. 29.

A desire by 20th-Fox to build up new personalities is back of a newly created post for Fred Stein. Former film buyer for Fox-West Coast and aide to Charles P. Skouras, Stein is now liaison between the studio and theatre circuits.

As such he will gauge star potentialities of new 20th-Fox people. This is a must, considering that, of all the lots, 20th lost more juveniles to the armed forces (Power, Payne, Romero, et al.) while certain femme stars, such as Betty Grable and Alice Faye, have found motherhood more important than pix.

Wartime Necessity Cues Postwar's Air Shipment of Prints

Picture theatres in remote sections of the world have only been kept open during the past few years through shipment of films via plane. This was disclosed by an official of a major company who recently finished detailed investigation of firm's distribution problems on worldwide scale, particularly with regard to physical aspects of handling and routing of the pictures.

Plane shipments of the heavy reels and cans are naturally most expensive for both the theatres and exchanges, but the only recourse to keeping theatres in the outlands operating. Air express of films in many areas was necessary particularly where shipments were formerly made via boat. This applies to coastal towns of several continents like South America, Africa and Australia where regular freighters were either withdrawn for exclusive movement of war materials, or where schedules were abandoned due to Nazi U-boat activities.

As a result of plane use during the war emergency, it is predicted that postwar period will find films routed via air all around the world, with savings in shipping time on prints recouped through ability to book prints tighter.

Grant As Houdini Sought by Selznick

Hollywood, Aug. 29.

David O. Selznick is dickering with Cary Grant for the name role of "Houdini," slated to roll on completion of the current "House of Dr. Edwardes."

Selznick contractee, Carry Moore, is cast as Houdini's manager, a top-feature role.

Both Warners Due in N.Y.

Harry M. Warner is due from Hollywood for a New York sojourn this weekend.

Jack L. Warner comes east around Sept. 25.

CROSBY NOW SLATED FOR McCAREY AT RKO

Bing Crosby's next film will be made for RKO, due to the deal with Paramount which permitted Leo McCarey, under exclusive contract to RKO, to go off the lot to make "Going My Way" at Par with Crosby.

Although it had been reported that McCarey wanted to do "Way" first for RKO, but that Charlie Korner, RKO's studio head, wasn't interested, McCarey says this isn't so. "It was only through the cooperative spirit of Charlie Koerner, Y. Frank Freeman (Par studio chief) and Bing Crosby that 'Going My Way' was made possible," McCarey advises, "Koerner allowing me to go to Paramount."

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual..... $10 Foreign..... $11
Single Copies.....25 Cents

Vol. 155 No. 12

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

VOL. 111—NO. 299. Entered as Second Class Matter Post Office, New York, N. Y. NEW YORK, WEDNESDAY, AUGUST

PARIS SET BY UNDERG

Till We

Starring

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with WALTER SLEZAK · LUCILE WATSON

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Directed by FRANK BORZAGE

Screen Play by Lenore Coffee

She Came From A World Without Men To Join The Heroic F.F.I. And Save The Life Of A Man She Had Vowed Never To Love!

SEE IT AT TRADE SHOWINGS TOMORROW

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D.C. Offices of WPB Processing All Applications for Theatre Building

Washington, Aug. 29.

All new applications for construction of theatres, rebuilding of those damaged or destroyed by fire or other casualty, or conversion of other types of building to theatre use, are new being processed by WPB in Washington.

Previously, when the construction involved less than $100,000, processing was done in the WPB field offices, with only those cases of over $100,000 coming here. This frequently left the WPB Office of Civilian Requirements here ignorant of approvals and turndowns for several weeks, causing considerable confusion. Purpose of the change is so that Washington will always have the latest information regarding applications at its fingertips.

The applications are to go to field offices as heretofore. These offices will forward the applications, together with recommendations, to Washington for final ruling.

Dallas Priorities

Dallas, Aug. 29.

A priority has been granted B. R. McLendon of Tri-State Theatres by WPB to build a second house here. Several months ago McLendon received a go-ahead for a nabe he will open Thursday (31) to be known as the Beverly Hills.

Application for priority has been filed by H. S. Leon for a Negro house to be built here.

P. G. Cameron has filed with the WPB for priority to rebuild his Urban which was recently destroyed by fire.

Coast Exhibs Worried

Los Angeles, Aug. 29.

West Coast film house operators, circuit and independent, are worrying about an invasion, and not from across the Pacific, either. Home guards are holding secret but serious huddles to form a united front against the threatened encroachments of theatre operators from all sections of the country when the war is over.

Big circuits, such as Fox-West Coast, have their blueprints ready to start building operations as soon as material is available, and the indies are doing likewise. Meanwhile, it is known that interests not previously identified with theatre operation in this sector are pricing and buying choice locations for film houses.

LOU SMITH'S PUB-AD BERTH WITH SELZNICK

Lou Smith, lately chief publicist for Lester Cowan Productions on the Coast, and before that eastern publicity head for Metro, is expected to become head of advertising and publicity for David O. Selznick Productions shortly. He will headquarter in the east.

Smith goes into Doctors' hospital, N.Y., tomorrow (30) for an operation, and will assume his new post in about three weeks after leaving the hospital and getting a brief rest.

'Master Race' in 50-City Teeoff; 'Romance' Bally

Two forthcoming major company productions will be given large midwest key city premieres during October. Edward A. Golden's "The Master Race" gets a 50-city shoveoff centering around Cincinnati Oct. 25. Film, second from Golden for RKO release, will get same exploitation buildup accorded his first production, "Hitler's Children," which includes big billboard and radio drive.

Other pic is Metro's "American Romance," with hub city undecided at present, but probable preem date will be Oct. 18.

Metro's Chi Confabs

First of a string of Metro district meetings with field exploiteers and theatre reps opens in Chicago today (Wednesday) at the Blackstone hotel, with William R. Ferguson, company's exploitation chief, in charge. New product, betterment of service plus new ideas and added service for smaller theatres and subsequent-runs are included in subjects to be discussed.

John E. Flynn, western sales manager, Sam Shirley, midwestern district manager, William G. Bishop, western division exploitation head, W. E. Banford, Chicago branch manager, besides exploiteers in that area will attend.

Joe Shea Ex-Cagney

Joe Shea, eastern publicity director and formerly N. Y. story editor of William Cagney Productions, has resigned. He had been on an indefinite leave of absence but resigned when there seemed no immediate prospect of a new production.

Shea leaves today (Wed.) with the 12th State Guard regiment for summer maneuvers at Camp Smith, Peekskill, N. Y. He's a first lieutenant with outfit. On his return Sept. 11, he plans a new connection.

U'S NEW APPROACH TO FIELD EXPLOITATION

Sweeping new policy of exploitation, with resultant realignment of ad-publicity-exploitation staff, has been launched by Universal. Basically it represents a complete new approach by the company to the entire exploitation picture, with every feature film campaign planned at least three months in advance of release. In doing this, U will assign a man to map out each full campaign at the homeoffice, and then follow through nationally when film is distributed.

This will mean full coordination between the homeoffice and different branch territories, with radio, magazine and newspaper space and campaigns fixed in conformity with regional requirements. Each feature will have a territorial budget. Realignment will mean a larger homeoffice ad-publicity staff, with Maurice Bergman, company's eastern ad-publicity chief, in direct contact and handling a larger group than heretofore.

Actual changes by John Joseph, ad-publicity chief, wipe out any permanent representatives in the field aside from Chicago and Boston, since exploiteers and publicity reps will be shot out from the homeoffice where needed. Ben Katz moves back to Chi from studio, where he has been some months, to resume his old post as ad-publicity man for that area. Harry Keller, who's been doing middlewest work, returns to N. Y. where he resumes handling preems and new film openings.

Charles Simonelli, who's been doing radio and special events out of N. Y. office, becomes traveling field rep. Joseph also announced as recently resigned from field exploitation staff, Eddie Bonns, southern publicity rep; Al Selig, Washington rep; George Fishman, Philadelphia, and Fred Marshall, Pittsburgh.

Jack Goldstein Quits As 20th-Fox Pub. Mgr.

Jack Goldstein has tendered his resignation to 20th-Fox as N. Y. publicity manager under Hal Horne. He was two years in the post, brought into 20th by Horne from the latter's own publicity organization. He won't leave until a suitable successor is chosen by Oct. 1.

Goldstein, a vet in the film business, was exploitation manager for United Artists nine years ago and has been variously in advertising and pub depts.

RKO Shearing 14 Pix

Hollywood, Aug. 29.

Editing rooms at RKO are at top capacity for the year with 14 pictures undergoing the shears, and three more being clipped for daily rushes. Taking daily treatments are "China Sky," "Pan Americana" and "Eperiment Perilous."

In final editing process are "Tall in the Saddle," "None But the Lonely Heart," "The Master Race," "Girl Rush," "The Falcon In Hollywood," "Farewell, My Lovely," "The Brighton Strangler," "Having Wonderful Crime," "Betrayal From the East," "Nevada" and "Two O'Clock Courage."

Ginsberg Back West

Harry Ginsberg, Paramount v.p. in charge of production, shoved off for the Coast Saturday (26) after homeoffice huddles lasting 10 days.

He was accompanied back to the Coast by William Meiklejohn, studio casting director.

'TWAS INEVITABLE

'2 Yanks' Land in Paris—O'Keefe and Bendix Again

Hollywood, Aug. 29.

Followup on "Abroad With Two Yanks" has been requested from Edward Small by United Artists. Film titled, "Two Yanks in Paris," will again co-star Dennis O'Keefe and William Bendix.

Allan Dwan, who directed first film, is collaborating with Charles Rogers and Wilkey Mahoney, scripters of original picture, to capitalize on Paris' fall. Production start scheduled for around Nov. 1, when Bendix ends chores in "Bell for Adano" at 20th.

FITZGERALD, JOHNSON'S TOP FILM BILLING IN NW

Minneapolis, Aug. 29.

In consequence of his smash hit here in "Going My Way," Radio City theatre is advertising "I Love a Soldier" with Barry Fitzgerald billed over the film's stars, Paulette Goddard and Sonny Tufts. Ads carry Fitzgerald's name in type triple the size of that of Goddard and Tufts.

Main reason for booking the picture into Radio City, where "Going My Way" ran for five record-breaking weeks, was Fitzgerald's presence in cast.

Van Johnson has catapulted himself into the front rank of boxoffice names here among the comparative new screen personalities not recognized yet as stars, it was demonstrated here last week. With the exploitation and advertising playing up the Johnson name, "Three Men in White" put the Gopher in the big money last week, giving the house its biggest week in more than a year and one of the few profitable cantos it has had in recent months.

Trade here figures that Johnson came into his own in "Two Girls and a Sailor," just as Barry Fitzgerald did in "Going My Way," and now the feminine fans in particular are going for him in a big way.

THE MILLENNIUM

Northwest Indies Get Pash For Par And Selznick

Minneapolis, Aug. 29.

Twin City independent exhibitors have had the reputation of being among the toughest and hardest-boiled of any in the country, but now they're apparently turning softhearted.

There's actually a movement among them to send a vote of thanks and note of commendation to Paramount and David O. Selznick for their "considerate" and "fair treatment" in connection with the releases of "Going My Way" and "Since You Went Away," current hits.

Paramount will release the Bing Crosby sensation to the independents on the same basis as other of its percentage pictures and will not demand Sunday and extended playing time which the Twin City indies oppose for percentage releases. The boys here like this.

The local bunch feels that Selznick is entitled to orchids for changing his mind about demanding increased admission prices for "Since You Went Away." The boosted prices were opposed by the independents here.

L.A. to N.Y.

Anne Baxter.
Belita.
Constance Bennett.
Eddie Bracken.
Harold Buchman.
Maurice St. Clair.
Alfred Drake.
Howard Estabrook.
Doris Gilbert.
George Jessel.
Charles Reed Jones.
Malcolm Kingsberg
Arthur Klein.
Conrad Nagel.
Hal Pereira.
Edward J. Peskay.
Jack Potter.
Dore Schary.
Sol Schwartz.
Ben Serkowich.
Eddie Sherman.
Lou Smith.
Louis Solomon.
Sam Stiefel.
Leopold Stokowski.
Lee Sullivan.
Shirley Temple.
Harry M. Warner.
Darryl F. Zanuck.

N.Y. to L.A.

Harriet Hilliard.
John Leroy Johnston.
Tom McKnight.
Ozzie Nelson.

Extras Disqualified From Voting For Academy Awards; Other Changes

Hollywood, Aug. 29.

Drastic changes in balloting were announced by the board of governors of the Academy of Motion Picture Arts and Sciences, with film extras disqualified from voting for Academy achievement awards. Others also banned from polling are assistant directors, unit managers and story analysts.

Nominations for best production also lowered from 10 to 5. Sam Wood, chairman, Rosalind Russell and Seton I. Miller made these recommendations after several months of study, and the board adopted them. However, new board, elected in September, will have to approve changes.

Academy statement announcing changes reads: "For the 18th annual awards all films nominated for the various achievements will be shown to voters at special Academy screenings. The committee members felt that by these special screenings pictures and performances released early in the year would have a better opportunity of fair consideration and would remove much criticism that has resulted in the past."

Also recommended and adopted was the reducing to five the number of productions to be nominated for the best production award. In the past 10 pictures have always been nominated. Inasmuch as only five nominations are made for writing acting and direction the committee felt it would be fairer to have only five productions.

Another important change adopted was in the matter of who is eligible to vote. It was decided that "only members of crafts for which Academy awards are bestowed, in addition to all Academy members shall participate in the voting." This will eliminate any groups who are not eligible to receive awards. It was decided that nominations will be made in the same manner as in previous years. That is, acting nominations shall be made by the actors; writing nominations by writers; directing nominations by directors; and for the best production nominations all groups participating in the nominations voting, and members of the Academy, shall vote for the five best productions.

Chairman Sam Wood, in commenting on the change, declared, "By making all pictures included in the nominations available at special screenings we feel we will get a fairer and more equitable vote, for many pictures that seem outstanding when you first see them sometimes lose value in comparison with later pictures. Frequently pictures that were released early in the year grow in importance."

No specific changes were recommended for other awards.

In past years the extras, with 4,000 votes, held balance of power in acting and many other major awards. Direct appeals have frequently been made to them by various studios but belief was that extras as general rule voted for pictures produced by studios where they preferred to work, regardless of merit.

Studio Contracts

Hollywood, Aug. 29.

William Bowers, writer, RKO.
John Berry, director, renewed, Par.
Nona Griffith, moppet, Paramount.
Scott Darling, writer, 20th-Fox.
Alice Fleming, actress, Republic.
Dickie Hall, moppet, renewed Met.
H. Hathaway, dir., renewed, 20th.
Jane Powell, moppet, renewed, M-G.
Edna Mae Jones, actress, 20th-Fox.
Mimi Berry, actress, 20th-Fox.
B. S. Pully, actor, renewed, 20th.
Mantan Moreland, actor, Mono.
F. S. Ferguson, drama coach, Col.
D. O'Brien, actor, Col.-PRC, 50-50.
Monte Hale, cowboy, Republic.
Robert Scott, actor, Columbia.
Elia Kazan, dir., renewed, 20th.
J. Cady, writer, renewed, 20th.
Jane Nigh, actress, 20th-Fox.
Gregory Peck, renewed, 20th.
Clifton Webb, optioned, 20th-Fox.
Shirley O'Hara, actress, S. Lesser.

JESSEL TRAILERIZING 'WILSON' ALL OVER MAP

San Francisco, Aug. 29.

George Jessel leaves here tomorrow for N. Y. after two weeks of a "public relations campaign" ahead of the opening of the 20th-Fox film, "Wilson," in this city. Among the p.a.'s the comic turned film producer made, were a dozen radio speeches, at ball games, prize fights, military camps, hospitals, etc.

He flies east for a guestshot on CBS' "Stage Door Canteen" Thursday (31), to be followed by two days of p.a.'s in Philadelphia, a meeting with Darryl F. Zanuck, head of the Fox studio, in Washington when the pic preems there, then trips to Atlanta and Chicago in a similar capacity.

Jessel returns to the Coast after that to continue work on his first production for Fox, "Dolly Sisters," which starts rolling in October. Meanwhile, Time mag is doing a story on him, as a "public relations counsel extraordinary."

Boothmen Don't Want To Be Caught by Tele

Detroit, Aug. 29.

Not to be caught where they were when sound came in, motion picture operators here are starting to polish up on television.

Education in the new field is a major project for this fall by Local 199, IATSE, with Houston Morton, of the United Artists, and Earl McGlinnen, of the Fox theatre, assigned to work out the educational program. It will be carried out in conjunction with the Detroit colleges.

Point is that back in 1928, when talking pictures moved in on them, most projectionists were unprepared. Television calls for new knowledge and a 25-week school program is being worked out by which the theatre cameramen can match up to the anticipated demands. Indications are that approxipmately 400 will be enrolled for the special classes to be conducted in the university engineering and science departments.

Wm. Gargan's 'Man' For 'Homesick Angel'

Hollywood, Aug. 29.

Wililam Gargan starrer, "High Man," replaces 'Homesick Angel" on the Pine-Thomas production schedule for Paramount release. Producers cancelled "Angel" because of its war theme.

Much of the picture, starting late in September, will be filmed among the gasoline cracking plants at Richmond, Cal.

Reissue's 8½ Wks. on B'way

"Dead End" wound up yesterday (Tues.) what is believed to be a record run for a reissue on Broadway (eight and one-half weeks), at the Gotham theatre, N. Y.

House grossed over $57,000 on the run.

STU ERWIN BACK TO PIX

Hollywood, Aug. 29.

Warners handed Stuart Erwin two roles following his return to town after a stage engagement in Chicago.

Actor was signed for "Pillar to Post" and "Nobody Lives Forever."

20TH-FOX'S 50G TO WILSON FOUNDATION

Twentieth-Fox has gifted the Woodrow Wilson Birthplace Foundation with $50,000, in gratitude to Mrs. Wilson, the late president's widow, who refused any monies in permitting the film "Wilson" to be made.

Gift will sustain an endowment fund to maintain the Staunton, Va., birthplace of the 29th President, said Mrs. Cordell Hull, the foundation's president.

NSS Skeds H'wood Meet

Hollywood, Aug. 29.

Western sales meetings of National Screen Service will be held here Sept. 22-24, following eastern and midwest conventions in New York and Chicago.

Sessions will be held under direction of Herman Robbins, prexy; George Dembow, veepee, and Jack Cohen, eastern division manager.

MARIA VAN SLYKE'S SPOT

Maria Van Slyke has joined International Pictures (Spitz-Goetz) publicity department as eastern magazine contact, under Tom Fizdale.

She was formerly mag contact at the Paramount homeoffice publicity dept.

Some Distribs Offer to Share Raw Film Stocks; Problem Unsettled

Major distribution execs attribute the current raw film stock impasse largely to the over-optimistic reports on the film supply, emanating from the film division of the WPB prior to Jan 1, when distribs were given the impression they could use almost as much footage as they pleased. At one time it appeared that raw film rationing might even be terminated completely.

It is pointed out that only on May 20 last were distributors put on notice that the film supply was sharply limited. Contention is that those distribs who went overboard prior to May 20 cannot be blamed although the companies using more than their allocations since then are obviously at fault.

Some of the distributors need a great deal of film for the remaining weeks of this quarter because they hadn't printed much in the first seven weeks. Others, who printed substantial quantities, are in fairly good position.

As a result, several major distribs are reported willing to help those who may be in a tight spot by loaning footage returnable when the fourth quarter allocations come through. If the available supply of celluloid is divided pro rata, it is said, there would be no relief for those companies who had few negatives ready earlier and have heavy printing schedules ahead.

All plans, however, are predicated on a return to normal film allocations during the fourth quarter. While it is believed that supplies will be sufficient to meet allocations then, the outlook remains uncertain. There appears to be little doubt that if film allocations during the fourth quarter fall below normal at that time there will be a serious dislocation in releasing schedules.

Plans for allotments for the period immediately ahead are still under discussion but, according to one exec, if talks continue long enough the quarter will soon be over without any action having been taken.

M-G GIVES BESTSELLER LIST HEAVY FILM PLAY

Hollywood, Aug. 29.

Literature of the bestseller class gets a heavy break at Metro, with 17 bookstall toppers in release, in the editing rooms, in work or preparation. Currently showing is "Dragon Seed," to be followed by "The Seventh Cross," "Marriage Is a Private Affair," "Thirty Seconds Over Tokyo," "National Velvet," "The Picture of Dorian Gray," "The Canterville Ghost" and "Meet Me in St. Louis."

In production is "Gentle Annie," and rolling soon are "Our Vines Have Tender Grapes," "The Valley of Decision," "The Sun Is My Undoing," "If Winter Comes," "The Last Express" and "Taps for Private Tussie." In preparation are "The Green Years" and "Red Shoes Run Faster," unpublished novels, and Elizabeth Goudge's $125,000 prize winner, "Green Dolphin Street."

Bioff Tax Case Will Determine Future

Los Angeles, Aug. 29.

Willie Bioff's income tax evasion case, coming up in Federal court here Sept. 4, will determine whether the former union boss will be eligible for release from the remainder of his 10-year sentence. Judge Ralph E. Jenney recently turned down a motion to take the case off the calendar, insisting that it be tried or dismissed.

A Federal prisoner cannot be released while another detainer pends against him. If the case is dismissed, it will open the way for the Government to shorten Bioff's term, as a reward for his testimony against eight other defendants in the film industry shakedown trial.

Zinneman Ill, Replaced On M-G Pic by Minnelli

Hollywood, Aug. 29.

Fred Zinneman, under doctor's orders, relinquished his chore as director of the Judy Garland-Robert Walker co-starrer, "The Clock," at Metro, and Vincent Minnelli took over.

Zinnemann, who recently finished "The Seventh Cross," has been ordered to take a long rest.

Another 'Rick' Rewrite

Hollywood, Aug. 29.

Production of "Rickenbacker-Story of an American," long delayed at 20th-Fox, was given another nudge by the assignment of Jerome Cady and John Battle to write a new screenplay. Script has been rewritten several times.

Studio announced that the Winfield R. Sheehan production will be released late in 1945.

Authors, Producers In Stew on Changing 'World' Title for Film

What looks like a case of author-vs-producer temperament is tempest-in-a-teapot anent forthcoming film version of "Tomorrow The World," Broadway anti-Nazi hit play.

Film producer Lester Cowan's plan to change title to "The Intruder" or "The Stranger" has aroused indignation of play's authors, James Gow and Arnaud d'Asseau, while legit producer Theron Bamberger, who with the authors has a stake in the film version, sides with Cowan. Cowan states his reasons for change are: firstly, while title was appropriate two years ago, when the play opened, it doesn't fit film, which is treated differently, with new situation concerning home and school life of an American family in a mid-western town.

Bamberger, who saw a rough cut of film while on Coast recently, agrees with Cowan, despite publicity play got, feeling "World" was never a good title. It was esoteric and high-brow, he feels; it was hard to remember, and nobody, he says, ever got the title straight.

Authors, however, who are now in the Army and are making their sentiments known through their literary agent, Leah Salisbury, claim that since their play was a hit under its title, the hit title should be used for the film. They're willing to change minds if a better title is found, but to date haven't heard any they prefer. Latest reports have Cowan weakening, planning to release film under original stage title.

AWARDED $15,000 IN SUIT ON RADIO-PIC TITLE

Los Angeles, Aug. 29.

Archie Hall, radio producer and writer, was awarded $15,000 by Superior Court in his suit against Columbia Pictures, charging "unfair competition in title" through the studio's use of "What's Buzzin,' Cousin" on a film released in 1943. Verdict was $5,000 actual and $10,000 punitive damages.

Hall originated and used the title on his radio show in 1941 and 1942 but gave it up temporarily while serving as an Army flight instructor. He declared he requested Columbia to change the title but was refused.

Case was the first on the California records involving unfair competition between radio and motion pictures.

Producers, SOEG Snag U.S. Aide Conciliating

Hollywood, Aug. 29.

Producers and Screen Office Employees Guild ran into a snag in their negotiations for a new contract, and the problem has been turned over to U. S. Commissioner Louis R. Livingston for conciliation.

Clash was caused by the Guild's demand for accumulative sick leaves.

Major Gordon Warner Casts for Central

Hollywood, Aug. 29.

Major Gordon Warner, former film stunt man decorated for bravery in action with the Marines, was signed by Central Casting Corp., as a casting director.

In addition to winning the Navy Cross and the Purple Heart in battle with the Japs, Warner has been nominated for the Congressional Medal of Honor. He was wounded severely at Bougainville.

New Production Firm

Hollywood, Aug. 29.

Walter MacEwen, who recently left Paramount, and Lawson Harris, former cartoon producer, formed a new film company, Video Productions, Inc., to make a series of features for PRC. New outfit has nothing to do with television.

Understood PRC will finance the pictures, which will be produced on high budgets.

20th-Fox Net Soars To $6,338,433 in 1st Half Vs. $3,843,249 in 1943

The vast improvement in earnings resulting from the acquisition of the remaining interest in National Theatres is reflected in 20th-Fox profit statement for the 26 weeks ended last June 24. Corporation's financial statement last week reveals that consolidated net profit, after all charges, amounted to $6,338,433 for this first half of the year as against $3,843,249 in the corresponding 26 weeks of 1943. The two quarters for last year did not include profits from National and Roxy Theatres, report points out.

The 26-week earnings amounted to $3.12 per share after deducting dividends on prior and convertible preferreds as compared with $1.81 in like period last year, after deducting convertible preferred dividends.

Corporation's statement cites that it bought the outstanding 58% interest in National Theatres Corp., on July 9 last year, and it became a wholly-owned subsidiary. Also that for the purpose of comparison with the above profit of $6,338,433, had National Theatres been wholly-owned from beginning of 1943, the profit for the first 26 weeks of that year (including Roxy Theatre, Inc.) would have been $5,535,279. After deducting the convertible preferred dividends, this was equal to $2.78 on common.

Gross income totalled $87,711,791 for first 26 weeks this year while the corporation's provision for Federal taxes amounted to $14,520,000. Amortization of production and other costs amounted to $21,661,765.

Second quarter ended last June 24 showed consolidated net profit of $3,152,131 as compared with $2,862,506 in second quarter of 1943.

COAST THEATREMEN GET MEMO ON HIRING RULES

Los Angeles, Aug. 29.

Based upon current do's and don't's of the War Manpower Commission, California Theatre Council has issued a bulletin to all its members concerning the hiring of personnel.

Boiled down into uncomplicated language, memo tells who can be hired and who is not eligible for work under the latest revisions.

WB's Pre-Production Deal for Shumlin Play

Warners has made a pre-production deal with Herman Shumlin for his next Broadway play, "The Victor," mystery meller by Carl Randau and Leane Zugsmith, based on a story by Kenneth White. It goes into rehearsal Sept. 11 for October opening at the Henry Miller. Pix rights may cost WB between $200,000 and $300,000, predicated on the run and the grosses, but 300G is the ceiling.

Shumlin, who is under Warner contract, will also direct the film version.

This deal parallels another which Paul Streger, of the Leland Hayward office, set with Metro for Rose Franken's new play.

'Wilson' Spotted Into RKO Cleve. Theatre

Cleveland, Aug. 29.

Instead of playing Warners' Hipp, as most major 20th-Fox products do, "Wilson" is being spotted into the RKO Palace, vaudfilm house, for week of Sept. 15 at a tilted scale. Augmenting it on stage are Stan Kenton's orch and Belita, iceskater who turned dancer. RKO de luxer may establish a precedent by holding over "Wilson" a second stanza. Duke Ellington, according to tentative schedule, would team up with holdover for week of Sept. 22.

Looks like September will be one of the Palace's biggest months for name bookings, with Betty Hutton and Boyd Raeburn's orch in the bag for week of Sept. 1, followed by Lena Horne, Sept. 8

FBI Probing Goldwyn's Charges Of Chain Control; Tieup With Decree

Washington, Aug. 29.

Charge of Samuel Goldwyn that he cannot get theatres on fair terms for his pictures and is required to use dancehalls is being investigated by the FBI. Probe was undertaken for the anti-trust division of the Justice Dept., which feels that the Goldwyn matter provides more ammunition for its divorcement suit against the Big Five in N. Y.

Wendell Berge, assistant attorney-general in charge of the anti-trust division, told "Variety" there have been several instances of independent producers running into a stone wall because of the Big Five chain control. He said this was further proof that the November, 1940, decree did not go far enough and was ripe for a change.

"We are investigating on the basis of information sent to us by the U. S. Attorney in Nevada," said Berge. "I don't know whether Goldwyn made a direct complaint to him. The FBI is looking into the matter for us.

"This is a tieup with the big motion picture consent decree case, and follows the pattern of many similar complaints. It is obvious that the old decree did not work too well. This is one more reason for divestiture of exhibition from production. As long as the independents have to deal with the Big Five for theatres, it seems there will be trouble. If the Big Five companies continue to control all the theatres they now have, the independent producers will continue to find it difficult to get screens for their films."

Berge thus underlined that the court fight in N. Y. will not only emphasize the difficulty of independent theatre ops in getting pix, but also the troubles of independent producers in getting theatres.

Jackson Park Case

Chicago, Aug 29.

Application for an injunction against the Chicago film clearance system by plaintiffs in the Jackson Park Theatre trust suit was continued last week by Federal Judge Michael L. Igoe pending disposition of the case in the Circuit Court of Appeals. Decision is expected within six months. Judge Igoe allowed the plaintiffs $30,094 for costs, $30,000 of which were for attorney fees. He also approved $450,000 in appeal bonds.

Several months ago triple damages of $360,000 were awarded to owners of the Jackson Park theatre in a verdict by jury which found nine major film producing, distributing and exhibiting companies guilty of violating the Sherman and Clayton anti-trust acts. Plaintiffs charged they had lost $120,000 since 1936 because of an alleged conspiracy to give unfair advantages in the showing of pictures to theatres owned and controlled by the defendants.

Fox Mulls 16mm Studio

Hollywood, Aug. 29.

William Fox, former production exec, returned to town to lay out a postwar program for his Mitchell Camera Co., now turning out equipment for the Navy, and to inspect a studio site for construction as soon as conditions permit.

Understood Fox is figurig on producing and distributing 16-mm films after the war.

MPTOA Atty. Warns Of Inflexible Film Prices in D. J. Plan

Inflexible, minimum prices for product may result from the Department of Justice proposals that licensing of one feature or group of features shall not be conditioned upon the licensing of another feature or group of features.

Herman M. Levy, general counsel for the Motion Picture Theatre Owners of America, last week advised exhibitors that unless this clause in the proposed new consent decree is clarified the results would be "disastrous" since an unpredictable court interpretation by the courts of the word "conditioned" can force the distributors to maintain, under penalty, minimum prices on every picture. This could have the effect of doing away entirely with the current negotiation and dickering for product on price and terms of licensing.

Levy, in his analysis of the Department of Justice proposals for a new consent decree, also pointed out that under new clearance provisions, vitally affecting all exhibitors, an independent can be deprived of currently favorable clearance. Levy stated, "If you operate a theatre under a beneficial clearance and a competing exhibitor proves that clearance unreasonably restrains his competition with you, then that clearance may be eliminated. The arbitrator would be able to eliminate clearance entirely even where the theatres are highly competitive."

Clearance, according to Levy's interpretation, will no longer be required to be essential even though it be reasonable as to time and area. Under the Government proposal clearance, further, shall be deemed unreasonable whenever its effect is to restrain competition unreasonably between two theatres.

In so far as the selling provisions of the proposed decree, Levy points out that if distributors wish to they may, under the provision governing "conditioning" of the sale of one feature upon another license, sell pictures one at a time or any other way they please so long as they do not "condition" the licensing of one picture or group of pictures on another.

"The question of price inducement," according to Levy, "to get an exhibitor to take more than one picture, or to discourage an exhibitor from picking out the most desirable picture may become an issue in the ultimate legal interpretation of this provision by the courts. If it should be found that the licensing of one feature is 'conditioned' on the licensing of another feature if the price is raised on the one unless the other is licensed; or what amounts to the same thing, that an excessive 'asking price' will only come down if both pictures are licensed, then the exhibitor may be faced with an inflexible adherence to the asking price on every picture under penalty of fine and imprisonment for the distributor who reduces the price or terms first quoted on every picture."

Bronston's 15G Book Buy; Other Properties

Samuel Bronston has closed for the screen rights to "Walk In the Sun," novel, for $15,000. Brandt & Brandt and Zeppo Marx agented the deal.

Bronston recently purchased the film rights to "10 Little Indians" for $50,000, "Blessed Are the Meek" for $50,000, "Decision," on a profit-participation deal, "Borrowed Night," Cosmopolitan mag yarn, and is closing for John Steinbeck's "The Red Pony" on a participation deal.

MONO SETS STARS FOR MOST OF NEW FILMS

Hollywood, Aug. 29.

Top players for 25 of its 33 features for the 1944-45 programs have been signed by Monogram, and others are in negotiation.

List to date includes Kay Francis, Gale Storm, Belita, Edmund Lowe, Marjorie Rambeau, Harry Carey, Jean Parker, Elyse Knox, Sally Eilers, Dean Jagger, Kim Hunter, Claudia Drake, Sidney Toler, Billy Gilbert, Johnny Mack Brown, Paul Kelly, Duncan Renaldo and Kent Taylor.

Chinese Thesps Come Into Own in H'wood

Hollywood, Aug. 29.

Chinese players for Chinese roles is the new and realistic rule at 20th-Fox, where 300 bona fide sons and daughters of China are working in "Keys of the Kingdom."

In the past, other nationals in Chinese guise have played in pictures dealing with the Orient. In postwar days, Darryl Zanuck believes, the use of real Chinese players will help materially in the good-neighbor policy across the Pacific. Outstanding actors on the 20th-Fox lot are Keye Luke, H. T. Tsiang, Richard Loo and Philip Ahn. Leading actress is Si-lan, a graduate of the Moscow Ballet School.

ANOTHER PARISIAN PIC

Gregor Rabinovitch plans production of one of the first films dealing with the liberation of Paris titled "Latin Quarter

"Check, *Chick!*"

Right after the trade show, Chick Lewis predicted in a certain trade paper* that Paramount's modernized production of the screen's mightiest spectacle "MAY WELL TOP ITS ORIGINAL GROSSES." So what happens in its first test at the Texas, San Antone? . . . . . .

FIRST WEEK IS 57% OVER HOUSE AVERAGE!

And at Missouri, St. Louis, it did almost a full week's business in first four days!

ALL-NEW ACCESSORIES TO HELP YOU REPEAT THE BOXOFFICE HISTORY OF THIS FAMOUS HIT, NOW MODERNIZED WITH NEW ADDED SCENES THAT MAKE IT MORE TIMELY THAN THE DAY IT WAS PRODUCED!

**Chick Lewis' "Showmen's Trade Review," if you must know.*

Pa

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CLAUDETTE COLBERT
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AND THOUSANDS MORE—
Plus the Most Famous Lions in History

Paramount

Has An *Extra* Hit To Add To "Going My Way" • "Hail The Conquering Hero" • "I Love A Soldier" • "Story Of Dr. Wassell" • "Double Indemnity"

Till We Meet Again

Paramount release of Frank Borzage (David Lewis, associate) production, directed by Borzage. Stars Ray Milland, Barbara Britton. Screenplay, Lenore Coffee based on play by Alfred Maury; camera, Theodor Sparkuhl, Farciot Edouart, Gordon Jennings; editor, Elmo Veron; score, David Buttolph. At Rivoli, N. Y., starting Aug. 29, '44. Running time, **85 MINS.**

John ..... Ray Milland
Sister Clothilde ..... Barbara Britton
Villey (Mayor) ..... Walter Slezak
Mother Superior ..... Lucile Watson
Major Krupp ..... Konstantin Shayne
Cabeau ..... Vladimir Sokoloff
Madame Sarroux ..... Marguerite D'Alvarez
Elise ..... Mona Freeman
Henri Maret ..... William Edmonds
Walter-Gaston ..... George Davis
Examiner ..... Peter Helmers
Gestapo Chief ..... John Wengraf
Princess ..... Mira McKinney
Mme. Bouchard ..... Tala Birell

"Till We Meet Again," with its French underground theme, is more timely at this moment, because of current historical events, than when that plot form was first cinematized. In light of the French Maquis' successes, Frank Borzage's film is virtually more out of the headlines than the fiction pages. But it's equally strong as a romance. With Ray Milland and Barbara Britton starred it's surefire boxoffice.

For all its underground intrigue, Nazi brutality and Machiavellian Gestapo methods, film is a different sort of war romance. For one thing, its heroine is a novitiate nun and Milland is an almost too happily married albeit dashing American aviator, forced down in occupied France.

Sometimes Milland's love-hunger for his wife and child is a bit sticky, but it gets over a wholesome message of the American standard of love and marriage to the young French convent girl. To her it's a new-found litany of love that awakens a new perspective on the mundane world as she accompanies Milland—as his pseudo-wife—in order to aid his escape with valuable secret papers from the French Underground for London.

Miss Britton, a newcomer, is compelling as the beauteous but unworldly church disciple. Unwittingly she had betrayed her church as a haven for Allied flyers and the French underground, and so she essays to square her debt by accompanying Milland on his dangerous mission.

Against this panorama is projected Walter Slezak as the quisting provincial French mayor of their home town who, however, mercifully kills the novice when the brutal Nazi major is about to ship her to a German brothel. Konstantin Shayne is superb as the Nazi officer, shading his despicable character with a certain decorum as he constantly foils with Lucile Watson, the Mother Superior, who too is impressive in her venerable role. Vladimir Sokoloff as the gardener, Marguerite D'Alvarez and Tala Birell as French patriot women doing the dangerous job, and John Wengraf in a bit as the Gestapo chief, make their performances count.

Borzage's direction is even throughout, projecting the ethereal and romance values against the harsh martial background. Lenore Coffee's script is solid and certain lines, ascribed to the patriotic French bourgeoisie, such as "one is never through with the Germans," is a constant reminder of a too-realistic truism.

The dominant religioso aura, of course, puts "Till We Meet Again" somewhat in the cycle of "Song of Bernadette" and "Going My Way," but basically it is solid romance-adventure entertainment. *Abel.*

Lost in a Harem
(SONGS)

Metro release of George Haight production. Stars Bud Abbott and Lou Costello; features Marilyn Maxwell, John Conte, Douglass Dumbrille, Jimmy Dorsey orchestra. Directed by Charles Riesner. Screenplay, Harry Ruskin, John Grant, Harry Crane; camera, Lester White; editor, George Hively; musical supervision, Johnny Green; songs, Don Raye, Gene dePaul, Sammy Fain, Ralph Freed, Toots Camarata. Previewed at Ziegfeld, N. Y., Aug. 23, '44. Running time, **89 MINS.**

Peter Johnson ..... Bud Abbott
Harvey Garvey ..... Lou Costello
Hazel Moon ..... Marilyn Maxwell
Prince Rama ..... John Conte
Nimatly ..... Douglass Dumbrille
Teema ..... Lottie Harrison
Baba ..... J. Lockard Martin
The Beetle ..... Murray Leonard
Chief Ghamu ..... Adia Kuznetzoff
Crystal Gazer ..... Milton Parsons
Mr. Ormuda ..... Ralph Sanford
Jimmy Dorsey and His Orchestra

"Lost in a Harem" is good standard fare for Abbott & Costello fans. The boys are in the groove, knocking themselves out for laughs in a slapstick bit of nonsense that is plenty corny at times, but is still funny. The plot is thin and the action drags badly at times, but on the whole the boys deliver. What may be a little old-hat for a first-run Broadway house will garner laughs in the towns and nabes. Audience at the sneak review lapped up most of it. Film will do good business.

"Harem" has some fun kidding the usual desert musical-romance, even if that category includes Metro's own "Kismet." Film will also garner some unintended laughs from keen-eyed audiences who recognize some of the sets in "Harem" as having also been used in "Kismet." This isn't a terrible fault, sets fitting in nicely, and the film itself getting a lavish-enough production not to be accused of skimping on budget. There is an elaborate ballet scene, for instance, set to "Scheherazade" music, as attractive as any seen in recent films.

The film also has some neat production numbers built around appearances of Jimmy Dorsey and his orchestra. This also adds to the fun, gaudy Oriental costumes on the musicians adding to the incongruity of a modern jazz band in an exotic Bagdad kingdom. Photography in handling the Dorsey music-numbers is also fresh and original, for attractive intro of the music into the story.

Story has to do with a mystical eastern land where an American troupe has been stranded. Land is ruled by a sheik who has defrauded his nephew of the throne. Nephew (John Conte), knowing his uncle's weakness for blondes, hires Marilyn Maxwell, troupe's prima donna, and Abbott & Costello, troupe's magic act, to regain his kingdom by stealing some magic rings his uncle wears.

The quartet's efforts involves them in varied escapades, most centered about the sheik's extensive harem, until the youthful prince regains his throne. The fun centers around the blunderings of Abbott & Costello, although Murray Leonard, as a wacky derelict, grabs off a wad of laughs himself. One prison scene with Leonard and the boys, however, is much too long, spun out long after the gags are outworn. Miss Maxwell and Conte, furnishing the romantic element, make an attractive pair, and Douglass Dumbrille is suave enough as the villain. Directing pace, aside from the laugh lapses, is good. *Bron.*

Reckless Age
(SONGS)

Universal release of Felix E. Feist production. Stars Gloria Jean; features Jane Darwell, Franklin Pangborn, Henry Stephenson. Directed by Feist. Screenplay, Gertrude Purcell and Henry Blankfort, from original by Al Martin; camera, Jerome Ash; editor, Ray Curtiss; musical direction, Sam Freed, Jr. Previewed in N. Y., Aug. 28, '44. Running time, **63 MINS.**

Linda Wadsworth ..... Gloria Jean
J. H. Wadsworth ..... Henry Stephenson
Sarah Wadsworth ..... Kathleen Howard
Mr. Thurtle ..... Franklin Pangborn
Mr. Cook ..... Andrew Tombes
Roy Connors ..... Marshall Thompson
Mrs. Connors ..... Jane Darwell
Mr. Connors ..... Lloyd Corrigan
Sandra Sibelius ..... Judy Clark
Joey Bagle ..... Jack Gilford
Jerkins ..... Chester Clute
The Delta Rhythm Boys
Harold Nicholas

Supported by an excellent cast and given topflight, swiftly-paced production by Felix E. Feist, Gloria Jean in "Reckless Age" scores strongly. Picture should do well in the duals.

Neatly molded variety film includes comedy, songs and specialties, plus a fairly interesting plot. Miss Jean has been surrounded by an experienced cast, among them Jane Darwell, as a rooming-house proprietress; Franklin Pangborn, as the pixillated dime-store assistant manager, and Henry Stephenson, as her wealthy grandfather, whose well-meaning antics drive her to distraction. She sings three tunes, "Il Bacio," "Cradle Song" and "Santa Lucia," in fine voice. Notable specialties include Harold Nicholas (of pre-war Nicholas Bros.) in his standard song-and-dance routine of "Mama Eu Quero"; vocalizing by the Delta Rhythm Boys, and one by Jack Gilford, who does a very funny bit of a guy trying to keep awake while getting a pep talk from his boss (which Gilford did in the stage revue, "Meet the People"). Gilford, who has been in niteries and vaudeville, should go on from here to bigger things as a film comedian. Yarn finds Miss Jean rebelling against the home life of her grandfather, running away and obtaining a job as a clerk in one of his dime stores, unbeknownst to him.

Feist has produced and directed this picture on a fairly unpretentious budget. *Sten.*

The Pearl of Death

Hollywood, Aug. 25.

Universal release of Roy William Neill production. Stars Basil Rathbone and Nigel Bruce. Directed by Neill. Screenplay, Bertram Millhauser; based on "The Six Napoleons" by Sir Arthur Conan Doyle; camera, Virgil Miller; editor, Ray Snyder. Previewed in Hollywood, Aug. 24, 1944. Running time, **67 MINS.**

Sherlock Holmes ..... Basil Rathbone
Doctor Watson ..... Nigel Bruce
Lestrade ..... Dennis Hoey
Naomi Drake ..... Evelyn Ankers
Giles Conover ..... Miles Mander
Amos Hodder ..... Ian Wolfe
Digby ..... Charles Francis
James Goodrain ..... Holmes Herbert
Bates ..... Richard Nugent
Mrs. Hudson ..... Mary Gordon
The Creeper ..... Rondo Hatton

Sherlock Holmes continues his cinematic sleuthing in this murder mystery, which should provide good entertainment on the duals for the customers partial to mystery dramas. Basil Rathbone and Nigel Bruce, previously identified as Holmes and Dr. Watson, respectively, again carry on for satisfactory results.

Plot concerns efforts of European master criminal (Miles Mander) to obtain possession of a huge pearl valued at $250,000. It's battle of wits between Mander and Holmes to track down elusive gem, with Holmes emerging the victor after formularized development of suspenseful episodes.

Rathbone and Bruce are okay in their familiar roles. Mander is good as the criminal with aid from Evelyn Ankers as accomplice. Balance of cast has brief footage individually.

Roy William Neill, as producer-director, retains the flavor of past Holmes films, while Bertram Millhauser delivers a compact and straight-line script. *Walt.*

Miniature Reviews

"Till We Meet Again" (Par). Fine romance-adventure saga of French Underground, with Ray Milland-Barbara Britton starred.

"Lost In a Harem" (Songs) (M-G). Good Abbott and Costello fare, OK for b.o.

"Reckless Age" (U). Neat 63 minutes of music and comedy starring moppet Gloria Jean; for the duals.

"The Pearl of Death" (U). Good mystery drama based on exploits of Sherlock Holmes. Standard dual support.

"San Fernando Valley" (Songs) (Rep). Roy Rogers entry will draw on the popularity of its star

"Are These Our Parents" (Mono). Juvenile delinquency yarn is a dualer; must depend on exploitation for biz.

"Enemy of Women" (Mono). Dull tale of inside Germany and life of Goebbels. Lacking b.o. and filler for the duals.

"Storm Over Lisbon" (Rep). Dull routine mystery; for the dualers.

"Valley of Vengeance" (PRC). Fairly diverting westerner.

"Call of the Jungle" (Mono). Better than former Ann Corio pix, but still far from satisfactory; dualler.

San Fernando Valley
(SONGS)

Republic release of Eddy White production. Stars Roy Rogers, Dale Evans; features Jean Porter, Andrew Tombes. Directed by John English. Original screenplay, Dorrell and Stuart McGowan; camera, William Bradford; editor, Ralph Dixon; songs, Gordon Jenkins, Ken Carson, Tim Spencer, Charles Henderson, William Lava, Alyce Walker. Previewed in N. Y. Aug. 21, '44. Running time, **71 MINS.**

Roy ..... Roy Rogers
Dale Kenyon ..... Dale Evans
Betty Lou ..... Jean Porter
John "Cyclone" Kenyon ..... Andrew Tombes
Oliver Griffith ..... Charles Smith
Keno ..... Edward Gargan
Hattie O'Toole ..... Dot Farley
Matt ..... LeRoy Mason
Bob Nolan and Sons of Pioneers
Trigger
Vernon & Draper
Morell Trio

A lavishly produced film that falls short of previous Roy Rogers entries, "San Fernando Valley" will nevertheless be profitable on the star's marquee popularity as well as the title tune.

Weakly-knit yarn, which doesn't take place in the San Fernando Valley, but merely uses the song for window dressing to display the vocal talents of the leads, concerns Rogers' efforts to woo the quick-tempered but charming mistress of a ranch, owned by her grandfather, while filling the job of cook; discouraging the ardor of the gal's kid sister, and trying to track down some holdup men who fleeced him. He's assisted in all this by his none-too-bright pal. Inclusion of feminine cowhands to work on the ranch, replacing the Sons of the Pioneers, makes for a few good comedy sequences, with the teen-age sister, the grandpop and Rogers' sidekick carrying the none-too-heavy comedy load.

Rogers and Dale Evans continue their acting association, and are a convincing team. Duo warble title number, and each does a solo on another. Jean Porter, as the likable brat, does well and sings two numbers, one a cute double-talk affair, "I Drotled a Drit Drit." Bob Nolan and the Sons of the Pioneers are in for their usual vocal contribution, while Edward Gargan, who has done so many dumb-dick parts he seems out of his environment on a horse, pitches in with Rogers on a novelty tune, "They Went That a-Way." Rest of the cast, who don't sing, are okay. Specialties by Vernon & Draper and the Morell Trio are bits of no great consequence.

Film has been spared no expense insofar as production is involved, but direction could have been tightened. *Kamp.*

Are These Our Parents?

Monogram release of Jeffrey Bernerd production. Stars Helen Vinson, Lyle Talbot; features Noel Neill, Richard Byron, Addison Richards, Ivan Lebedeff. Directed by William Nigh. Screenplay, Michel Jacoby from original by Hilary Lynn; camera, Harry Neumann; editor, Johnny Link. At Victoria, N. Y., week of Aug. 22, '44. Running time, **74 MINS.**

Myra Salisbury ..... Helen Vinson
George Kent ..... Lyle Talbot
Alexis ..... Ivan Lebedeff
Terry Salisbury ..... Noel Neill
Hal Bailey ..... Richard Byron
Clint Davis ..... Addison Richards
Ma Henderson ..... Emma Dunn
Pa Henderson ..... Ian Wolfe
Mona Larson ..... Robin Raymond
Sam Bailey ..... Anthony Warde
Meg ..... Jean Carlin
Miss Winfield ..... Claire McDowell
Commissioner ..... Emmett Vogan
Butler ..... Edgar Norton

Another in the cycle of films dealing with the problem of juvenile delinquency, only this time placing the transgressions of youth on the shoulders of their elders. "Are These Our Parents?" because of its approach and treatment, would seem to fit more into the 1920s, when people were despairing of the lost younger generation and F. Scott Fitzgerald was writing of wild youth with hip flasks, than today, when totally different and far more complicated problems exist. A dualer that will have to depend on lurid exploitation for business.

Story has a young girl fed up with fashionable boarding schools and angry because of her mother's disinterest, who sneaks away to a roadhouse. She becomes involved with a boy who has discovered that his father is neglecting his defense job for a woman. Both become suspects in a murder, with the resultant investigation by a juvenile delinquency officer blaming the parents for the indiscretions of youth by their failure to exercise proper parental supervision. Chastisement has a sobering effect upon the youngster's mother and father, who welcome their children back, eager to right their wrongs.

Film attempts to lump the entire problem of youthful waywardness in the story of a wealthy kid and philandering parents. The war is brought in only incidentally, and no account is made of the greater number of doorkey children whose parents are busy working in defense plants and who have no outlets or planned recreation, while community planning for youngsters is ignored entirely. If the majority of American parents were as unconcerned and thoughtless of their children as the picture makes them out to be, we would have a whole nation of youthful criminals, and not 10 million American boys and girls in the armed forces fighting to come home to an existence which they thought pretty highly of, evidence that their parents were all right and did a good job of upbringing.

Helen Vinson and Lyle Talbot are adequate in the leads, while Noel Neill and Richard Byron are convincing as the two kids. The others are just so-so. Whole trouble with "Are These Our Parents?" is that it's 20 years too late. *Kamp.*

Enemy of Women

Hollywood, Aug. 22.

Monogram release of W. R. Frank production; associate producer, Fred W. Kane. Features Donald Woods, Claudia Drake, H. B. Warner, Paul Ander, Ralph Morgan. Directed by Alfred Zeisler. Original story and screenplay by Zeisler and Herbert O. Phillips; camera, John Alton; editor, Douglas Bagier; asst. director, Barton Adams. Previewed at Filmarte, Aug. 21, '44. Running time, **85 MINS.**

Maria Brandt ..... Claudia Drake
Paul Joseph Goebbels ..... Paul Ander
Dr. Hans Traeger ..... Donald Woods
Colonel Brandt ..... H. B. Warner
Madga Quandt ..... Sigrid Gurie
Mr. Quandt ..... Ralph Morgan
Bertha ..... Gloria Stuart
Wallburg ..... Robert Barrat
Jenny Hartmann ..... Beryl Wallace
Krause ..... Byron Foulger
Hanussen ..... Lester Dorr
Hanke ..... Craig Whitley
Uncle Hugo ..... Charles Halton
Mrs. Bendler ..... Marian Sais

W. R. Frank, who has been operating theatres around Minneapolis, produced and backed this film, which he originally prepared and produced under title of "The Private Life of Paul Joseph Goebbels." It's a melange of purported incidents in the life of the Nazi propagandist loosely put together and dragging along as a narrative without entertainment factors.

Title is a misnomer, apparently tagged on to give the picture some marquee value, but it's a vain attempt. Although Frank apparently spent plenty of coin on large number of sets, cast is negative for selling purposes while neither the wandering script nor uncertain direction justified the outlay.

Story picks Goebbels up in the early '20s as a struggling young playwright who makes unsuccessful advances towards Claudia Drake. He later becomes an ardent follower of Hitler, swiftly rising to power to then find Miss Drake a bit player in a Hanover stock company and use his influence to push her to stardom. He has girl's father placed on purge list, which gives her intimation of his plans. Fleeing to Austria, she meets and marries Donald Woods, but when the Nazis take over, Goebbels singles her out again for persecution. Girl is finally killed in Berlin during an air raid.

Cast is lost in the haphazard unfolding, with boresome episodes making for dull entertainment. Best thing about the picture is the number of sets and camera work by John Alton. *Walt.*

Storm Over Lisbon

Republic release of George Sherman production, directed by Sherman. Stars Vera Hruba Ralston, Erich Von Stroheim and Richard Arlen; features Otto Kruger, Eduardo Ciannelli, Robert Livingston, Mona Barrie. Original story, Elizabeth Meehan; screenplay, Doris Gilbert; camera, John Alton; editor, Arthur Roberts. Previewed N. Y., Aug. 25, '44. Running time, **86 MINS.**

Maritza ..... Vera Hruba Ralston
John Craig ..... Richard Arlen
Deresco ..... Erich Von Stroheim
Alexis Vanderlyn ..... Otto Kruger
Blanco ..... Eduardo Ciannelli
Bill Flanagan ..... Robert Livingston
Evelyn ..... Mona Barrie
Murgatroyd ..... Frank Orth
Maude ..... Sarah Edwards
Agatha ..... Alice Fleming
Street Singer ..... Leon Belasco
Henchman ..... Kenne Duncan

"Storm Over Lisbon," for all its ambitious production and lineup of reliable names, is a pretty dull, routine mystery. A tale of espionage in the Portuguese capital, centering around a glamorous cafe where spies of all nations gather, the yarn is long-drawn-out, highly involved and sometimes downright confusing. A dualer.

The action is slow, the comedy byplay feeble and the dialog stilted and unnatural. The tale, when it is clear, is a stock story of familiar situations, with no particularly bright performances by its participants to lift it out of its rut. This one doesn't rate high.

Attempts to make a dramatic actress out of Vera Hruba Ralston (Czech ice-skate dancer, who first tried a straight role in Republic's "Lady and the Monster") aren't too successful, actress being too wooden. She's highly attractive, though, and a seductive dancer in a ballet sequence, for a passable lead to an undistinguished story.

Mystery-dramas can strangle themselves in too many skeins of intrigue, and this one ties itself up in knots. It concerns the manifold activities of Deresco, owner of a combination gambling den and night club, who buys and sells state secrets, and seems to be partial to Axis agents and money. He seems able to kidnap and murder, right under the noses of the Lisbon police, and in other ways act the all-highest. His attempts to intercept an American correspondent, headed for home with some vital secrets on film, form the chief thread of the yarn, into which lovely secret service agents, street singers and musicians, Axis agents and strong-arm men are all mixed.

Richard Arlen adds some verity to his role of correspondent. Erich von Stroheim, as the mysterious Deresco, is right out of the stock files, and Eduardo Ciannelli, as his killer assistant, just as stereotyped. Otto Kruger does a good job as the frightened agent whose number is up, and Mona Barrie is satisfactory in her bit. But "Storm" hardly lives up to its title, despite their efforts, simmering down to a languid breeze in entertainment. *Bron.*

Valley of Vengeance

PRC release of Sigmund Neufeld production. Stars Buster Crabbe, Al (Fuzzy) St. John; features Evely Finley, Donald Mayo, David Polonsky. Directed by Sam Newfield. Story and screenplay, Joseph O'Donnell; camera, Jack Greenhalgh; editor, Holbrook N. Todd. At N. Y. theatre, N. Y., week of Aug. 23, '44. Running time, **56 MINS.**

Billy Carson ..... Buster Crabbe
Fuzzy Jones ..... Al (Fuzzy) St. John
Helen ..... Evelyn Finley
Young Billy ..... Donald Mayo
Young Fuzzy ..... David Polonsky
Marshal Baker ..... Glenn Strange
Burke ..... Charles King
Kurt ..... John Merton
Carr ..... Lynton Brent
Brett ..... Jack Ingram
Dad Carson ..... Bud Osborne
Ma Carson ..... Nora Bush
Happy ..... Steve Clark

"Valley of Vengeance" is a fairly entertaining hoss opera which should please fans of this type film fare. Grooved for the lower rung on dual bills.

Yarn has to do with the roundup of a gang, which 20 years before had wiped out the families of two friends in the wide open spaces. In the course of the hunt, the youths, now much older, meet in the town where the gang leader has full sway, and on the basis of an eyebrow-raising clue, not only nab the leader, but all his henchmen as well.

There's plenty of gunplay, lots of hard, fast riding and the usual amount of romance in this one. Buster Crabbe and Al (Fuzzy) St. John, with the aid of a good supporting cast including Evelyn Finley, as the gal, give neat performances. Settings are better than average, and cameraman Jack Greenhalgh has done a fine job of capturing the background for the action, an improvement over past films he focused. *Sten.*

Call of the Jungle

Monogram release of Philip N. Krasne-James S. Burkett production. Stars Ann Corio; features James Bush, John Davidson, Claudia Dell. Directed by Phil Rosen. Screenplay, George Callahan; editor, Marty Cohen; camera, Arthur Martinelli. At N. Y. theatre, N. Y., week of Aug. 23, '44. Running time, **60 MINS.**

Tana ..... Ann Corio
Jim ..... James Bush
Harley ..... John Davidson
Gracie ..... Claudia Dell
Boggs ..... Edward Chandler
Louie ..... Muni Seroff
Carlton ..... I. Stanford Jolley
Malu ..... J. Alex Havier
Dozan ..... Phil Van Zandt
Kahuna ..... Harry Burns

This Ann Corio starrer is better than her prior efforts, but still leaves much wanting. Film has the usual South Sea setting and dress, giving the ex-burlesque queen a chance to display her figurative talents, but plot fails to sustain interest and pic falls into the lower-rung-of-duals rating.

It all has to do with the efforts of a one-man police force on an isle tracking down a couple of jewel thieves. Miss Corio takes it upon herself to aid in the search for the thieves, but she fails to inform the copper what she is doing and he becomes suspicious of her. After things are cleared up, they learn they are in love with each other.

Best feature of this picture is that it is short. Miss Corio seems to have learned little in the way of histrionics since her last film, and there is great room for improvement in that department. James Bush, as the vis-a-vis, outshines the star in his portrayal of the one-man police force, while the supporting roles are fairly capably handled. Settings show clipped-budgetitis, while direction lacks an even pace. *Sten.*

Inside Stuff—Pictures

High finance is a mysterious factor in the world at large and is even more so in filmland. Indie producer was in a financial tangle, needing $6,000 in regular money and in a hurry. To get out of the jam, the producer called up his former production manager who knew several gamblers-about-town. The gamblers were so accommodating that the former production manager cuffed them for 20 grand and turned it over to the indie producer, who settled his $6,000 question and hopped to New York with the rest of the coin. There he got an option on several story properties, wangled a release deal on three pictures and signed three important directors. As a climax, he induced a bank to finance the three pictures.

Casting on "Hangover Square" at 20th-Fox was finally straightened out after a lot of hangoverish maneuvering. Laird Cregar and George Sanders were originally slated as co-stars, but Cregar was dropped when he insisted on a rewrite, and Sanders was switched to the Cregar role while Glenn Langan was inserted into the part left vacant by Sanders. In the last roundup Cregar and Sanders went back to their original roles and Langan was dropped. Meanwhile Geraldine Fitzgerald, assigned to the femme lead, was shifted to another picture and the role was turned over to Linda Darnell, who had been hankering to emote in something heavy.

Influence of the radio on the film business is seen in the skyrocketing of Joan Davis' screen stipend from $6,000 to a reported $100,000 per picture in the space of 18 months. When the actress soared to the Crossley peaks with her Sealtest airshow, Columbia hoisted her paycheck from $6,000 to $60,000 a film.

Completion of "Ziegfeld Follies," after four months and one week of shooting at Metro, marks the end of an experiment never tried before on that lot. Picture was filmed without a budget or a production schedule. Arthur Freed produced and studio execs estimate the total cost as approximately $4,000,000

Mrs. Edward B. McLean, at her house parties at Friendship, likes to show the latest releases to her house guests. She is usually two or three weeks ahead of the first run releases. For this service she pays full rentals, the slug being $3,000 for the one night's screening.

President Roosevelt, on the trip which took him to Hawaii, got his amusement by motion pictures. The cruiser was well stocked with the latest features, including a print of "Wilson."

SPORTS UNITS SKEDDED FOR OVERSEAS TOUR

Several sports units have been lined up by USO-Camp Shows for overseas tours, as a recent extension of past activities in that form of entertainment for GIs. Wrestling and swim units have been set, with a boxing group tentative.

Wrestling unit is headed by Frank Judson, former Harvard coach, manager; unit also including Soldier Burns, middleweight; Henry Piers, Olympic champ; Jim Atlas, European heavy; Robert Holland, Met A.A.U. heavy; and Nick Monday, middleweight. Swim unit, headed by Gloria Callen, will consist of six femmes and an announcer.

Tentative boxing unit will consist of Lew Tendler, supported by four present-day boxers. Mickey Walker also has signified intentions of going abroad, his unit not yet being set.

Also in prospect are several baseball units, composed of majorleaguers, due to go overseas after the season. A similar group, including Frank Frisch, Danny Litwhiler, Dixie Walker, Hank Borowy and Stan Musial, toured Alaska last winter for two months.

Chi Meet Mulls Plans On Saving Refugee Jews

Chicago, Aug. 29.

Preliminary plans for the forthcoming "Show of Shows" to be held at the Chicago Stadium on Armistice Night, Nov. 11, for the benefit of the Emergency Committee to Save the Jewish People of Europe, were discussed at a dinner last week in the Drake hotel. Victor Borge, currently playing the Empire Room of the Palmer House, was guest of honor.

Some 50 agents, newsmen and others attended the meeting, presided over by Alan Corelli, National Executive Secretary of the Theatre Authority. Morris Silver, head of the local William Morris office, was made chairman of the entertainment committee here, with Leo Salkin, also of the Morris office, as co-chairman.

4 Pitt Acts for Overseas

Pittsburgh, Aug. 29.

Four local acts, out of more than 200 auditioned here couple of weeks ago, have been approved for overseas tours by USO Camp Shows and are now waiting assignments. They are Regina Peterson, accordionist; Lee Carter, dancer; the Banfields, jugglers, and Bonnie Beye, singer. Latter is the wife of nitery entertainer Hank Whitehouse, now in the navy and serving overseas.

These turns have also been okayed by the Government. Nat Nazarro, jr., executive secretary here of American Guild of Variety Artists, under whose auspices auditions were staged at Villa Madrid, said that additional Pittsburgh acts would be picked from time to time.

V-Day Shows

Continued from page 1

heretofore. Entertainment industry will be called upon to provide a psychological cushion to offset the letdown following the termination of hostilities and to counter boredom resulting from routine policing operations.

Motion picture entertainment is, of course, not subject to any radical change since most production schedules and story properties are virtually set. However, since lighter material (hardly any war themes) is scheduled, no necessity for any sharp changeover to meet GI needs overseas is indicated. In case of live entertainment, however, there is possibility of a more intensified effort by USO-Camp Shows.

Large Occupation Forces

It's likely that large forces will remain abroad, and with more time on their hands than at present, will present a problem as to entertainment. Discussion centres around such questions as to whether the Army will want more or less shows than now being provided by USO-Camp Shows and other sources; where entertainment finances will come from, and whether talent will be available for overseas use.

The Army has not committed itself on any post-Armistice setup, but USO-Camp Shows is planning to step up its activities if the Army desires and to fill any increased Army requests there may be. Getting its funds now by public contributions to the National War Fund, Camp Shows doesn't know where later funds are to come from, preferring to wait until that problem presents itself.

What is, however, more important, is the question of talent. There is a general feeling in the trade that a letdown in patriotic feeling will inevitably follow the European armistice, and that it will be difficult to maintain the level of presentday enthusiasm among entertainers as it will among the general public.

Camp Shows officials, however, see this in another light, believing there will be more rather than less talent available. Talent will be attracted by certain advantages. They will be offered a chance to see the world, war zones, battlefields, in safety, with no submarines or bombings to worry them. Employment will be steady, with good pay, a six months' contract, and all expenses paid including a free ride across. Possibility of a domestic business slump and an unemployment scare here will also be a factor in talent signing up for overseas.

Depinet's Bond Encore

Ned E. Depinet has accepted chairmanship of the distribution division in the film industry's Sixth War Loan campaign.

Depinet, as chairman of the distributors division of the War Activities Committee, piloted distributor activities during the Fourth and Fifth War Loan drives.

Lt. Col. Keighley Boosted

Hollywood, Aug. 29.

Lieut.-Col. William Keighley, former Hollywood director and more recently stationed in Washington with the Army Air Force pictorial service section, was upped to a post on the staff of Gen. Henry Arnold.

Lieut. Owen Crump, head of the training film unit in Culver City, goes to Washington and will most likely take over Keighley's old job.

DREW EBERSON UPPED TO FULL COLONELCY

Drew C. Eberson has been upped to Colonel as reward for his work in the China-India-Burma theatre of war. He previously was Lt.-Col. in the Army Corps of Engineers and had supervised the building of air bases in India.

Eberson made his home in New York before going into service. He is the son of John Eberson, theatre architect, with whom he is associated in business. Earlier he had been in motion picture work and was once an assistant director for Warner's in Hollywood. Later, he became interested in theatre architecture.

New GI Laugh Gimmicks, Haley Says on Return

Hollywood, Aug. 29.

Technique of entertaining troops on the battle front has changed since the war began, Jack Haley told the Hollywood Victory Committee, after a seven-week tour of Italy with Mary Brian, Betty Yeaton, Frances Faye and Julie Manners. Troupe not only changed its routine to meet new conditions but switched its title from "Accent on Fun" to "Four Jills and a Jerk."

"The boys like to laugh and gripe at things that concern them, such as the almost impossible job of getting their laundry done," Haley said. "Their main entertainment is the movies that Hollywood sends them, and they are getting plenty of those. 'Bathing Beauty' must have played there almost as soon as it did in this country.

"The G. I.'s aren't interested in politics; they're just interested in getting home. And one of the things they dream about is a bottle of milk. They've got a few fresh eggs, and even ice cream of a sort, but there's no fresh milk or any substitute for it."

U. S. Rollcall

Pvt. John F. Morrell Killed

Pvt. John F. Morrell, 23, formerly at the Metro home office in New York, is reported killed in action in France. Father, Ernest Morrell, is in the Metro sales department.

Sgt. Washer Missing

Sgt. James Washer, brother of Warrant Officer Ben Washer, "This Is Army" press agent, missing in action in France.

Lt. Komer a Nazi Prisoner

Detroit, Aug. 29.

Word has been received here that Lieut. Adolph Komer, son of Charles Komer, head of the Komer & Goldberg theatre circuit, is a prisoner in Germany. Earlier his family had received word that he was missing in action following a flight over enemy territory.

Juggler Cited In Italy

Cpl. Vincent A. La Polla, former juggler, recently received the Combat Infantryman Badge for action in Italy.

La Polla appeared in the road show of "Hellzapoppin" as well as in New York niteries.

Wayne Morris Cited

Wayne Morris, former Warner Bros. star, now on active duty as lieutenant in the Navy, has been awarded the Distinguished Flying Cross for "heroism and extraordinary achievement." He attacked and destroyed enemy aircraft in the South Pacific battle zone.

Memphis Musician Killed

Memphis, Aug. 29.

Pfc. Fred Joseph Marchetti, Memphis musician, was killed in action July 15 with an infantry intelligence unit at Myitkyina in Burma. Marchetti had been a member of the local Johnny Long orchestra here and had played with various ensembles on WMC and other stations.

His parents had gone back to their native Italy shortly before the outbreak of war and were unable to return.

His widow in Memphis survives.

Pfc. W. Earl Norris, 34, owner of the Memphis Amus. Co., is missing in action with the infantry in France.

Notice of Norris' loss has been received here by his wife, Harriet, who continues to operate The Palms, suburban night spot, in his absence.

Witting Back to USO

C. J. Witting, formerly controller and assistant treasurer of USO-Camp Shows, N. Y., who resigned a year ago to join the U. S. Maritime Service, has received his discharge and returned to Camp Shows, resuming his former post of assistant treasurer. P. J. Gately, who replaced Witting, will continue as controller.

Little Known Hospital Troupe Helps Heal Wounded Servicemen in N. Y.

By DAN KAMPEL

Buried beneath the fanfare of more highly publicized showbiz groups contributing to soldier entertainment was the casual announcement recently that a certain unit within the American Theatre Wing was embarking upon its second year of entertaining servicemen. Calling themselves the Wing Troupers, they are one of the least-known—yet among the most important purveyors of shows for Uncle Sam's fighting men. They're the ones who are doing a morale job where it's needed most. They entertain the wounded.

A part of the Hospital Committee of the Wing, the work of this branch has been conducted with a lack of publicity at the request of military medical men due to its nature and scope. This story is the first to be written on the group.

Wing Troupers bring entertainment to convalescent soldiers and sailors in Army and Navy hospitals in the New York metropolitan area. The Wing operates in conjunction with the Red Cross and does not conflict with the USO-Camp Shows, or the United Theatrical War Activities Committee, which serves mainly as a clearing house for talent and prevents duplication of effort.

This unit of the Wing is skedded to continue operation long after the war is over and the various Stage Door Canteens shuttered and other Wing work finished. What is surprising about the whole affair is the complete anonymity with which the top-ranking stars engage in this work. It's stipulated beforehand that no one is to receive any publicity from his participation.

The Hospital Committee has the job of getting name personalities into special shows. Some are actors, others are known specialists having no singing, dancing or joke-telling agilities. They're formed into a composite group. The results are best illustrated by the fact that programs evolved by the Committee are used as models by many groups.

Three basic types of programs are used — novelty, party and ward. Novelty programs, which are the only ones utilizing a stage, have, for example, a screentest expert answering questions about his job and showing old tests of now-famous stars; a makeup man demonstrating his artistry on a soldier; a talent scout also answering inquiries and conducting an audition for a screentest winner; or a "Behind the Mike Night" show, which incorporates backstage sound effects in radio. Newspapermen, directors and sportsfigures, give the lowdown on their jobs in terms of entertainment. Servicemen have demonstrated great enthusiasm and interest.

The party program, with actresses of the stage and screen serving as hostess-emcees, aims for the easy informality of homemade gatherings and has as many as 85 people in a party unit. GI's with talent are induced to perform during these affairs. Quizzes are also conducted.

Ward entertainment is the route by which entertainers receive the most satisfaction in the sense of a job well done. Composed usually of four people in a unit, ward entertainment takes place mostly in the afternoon. A group might consist of a singer, sketch artist, magician, instrumentalist or sportsmen. Another unit might consist of a famous actress who goes along to speak with the soldiers and offer her autograph, a guitarist, artist and singer.

Hospital committee is under chairmanship of Norma Chambers and co-directors Helen Claire and Esther Hawley.

Major Carson Upped

Hollywood, Aug. 29.

Major Robert Carson assumed position of supervisor of motion picture production today (29) at 8th Army Air Forces base unit (motion picture unit), Culver City, replacing Lt.-Col. Owen E. Crump.

Carson, former freelance screenwriter, entered the service with a captain's rank two years ago and won his majority last year, at which time he became the assistant officer in charge at the base.

RUSHING DUBBED FILMS TO LIBERATED PARIS

"All This and Heaven Too" and "Sgt. York," both Warners, will be among the first American films, dubbed into French, to be available for showing in liberated Paris. Metro, Paramount and 20th-Fox also expect to have U. S. pictures, dubbed in French, available about the same time.

Dubbing was rushed through at Warners on a 24-hour schedule, prints going to the Government several days ago. The pictures are going along with Allied troops and will be shown to French populations as soon as order has been restored.

No Talent Cutdown Despite Closing Camps

Despite cut down in number of army camps in this country, there has been little change in the number of performers used domestically for entertaining troops, the cut down giving USO-Camp Shows the opportunity to avoid some previous overlapping of units.

There are now 47 units on the Tabloid (or Blue) circuit, and 24 units on the Victory Circuit. Latter units play the more important bases, the tabs concentrating on posts whose personnel is too small to warrant big troupes.

Talks With Rank

Continued from page 3

tures made in England. Rank, however, had insufficient funds in the U.S. for such an extensive operation. Visit to the Coast at that time of the Rank reps yielded no concrete results either.

Rank's primary objective is evidently to secure distribution in the U.S. and worldwide for his British-made films. If this objective remains clear of subsidiary and/or conflicting issues it is likely that he or his reps in the U.S. will close a deal with U.A.

Rank's plans may include production in partnership with American producers in England of some pictures, with Rank's distribution organization handling worldwide distribution of such product. Negotiations on such a deal, with question as to who would handle how much of the world market has come up in other Rank negotiations and may again be under discussion.

As far as can be ascertained, no specific number of British pictures for distribution by UA in the U.S. had been set early this week.

UA directors in session in N. Y. recessed their meeting yesterday (Tues.) until next Tuesday (5). According to an official company statement no action was "reported."

New WAC Musical

A musical show for WACs, titled "First Class Private Mary Brown," has been prepared by the Entertainment Section of Army Special Services, New York, and is being sent out to various WAC centers for the femme GIs to do themselves. Cast to be mostly WACs, with a few males added.

In preparation a couple of months, and just completed, revue has several songs written by WAC Capt. Ruby Jane Douglas and includes Frank Loesser's song from the "About Face" Army show, "First Class Private Mary Brown." Sketches were written by Lt. Jack Hill, Lt. Ben Eastright and Pvt. Arnold Auerbach, same group who did sketches for the Army show, "Hi, Yank!"

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PETER LORRE, PRISCILLA LANE
EDWARD EVERETT HORTON

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THE PLAY ON TH CRE
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THE PLAY ON THE SCREEN! CARY GRANT IN FRANK CAPRA'S

JANIE · ARSENIC AND

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THE PLAY ON THE SCREEN! WITH
RAYMOND MASSEY, JACK CARSON

ER'S SARATOGA TRUNK

GARY COOPER, INGRID BERGMAN
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THE STORY OF GEORGE GERSHWIN.

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ON THE SCREEN! ANN SHERIDAN, ALEXIS SMITH, JACK CARSON
N. IRENE MANNING, CHARLIE RUGGLES, EVE ARDEN, JOHN RIDGELY

ROBERT ALDA, JOAN LESLIE, ALEXIS SMITH
CHARLES COBURN, OSCAR LEVANT, PAUL WHITEMAN

TO HAVE AND HAVE NOT

HUMPHREY BOGART, WALTER BRENNAN, LAUREN BACALL
DOLORES MORAN, HOAGY CARMICHAEL

VERY THOUGHT OF YOU

DENNIS MORGAN. ELEANOR PARKER
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GREATEST ENTERTAINMENT IN THE HISTORY OF SHOW BUSINESS!
STARS! STARS!! STARS!!! BANDS! BANDS!! BANDS!!!

THIS IS THE WARNER WAY OF DELIVERING!

KEEP SELLING BONDS!

Jack L. Warner, *Executive Producer*

Darrieux Vindication

Continued from page 1

figure in France, has likewise been referred to as collaborationist considering that his Les Ambassadeurs and Ciro's are the highlight Parisian restaurants. If you're a prisoner at Sing Sing, just try and not collaborate with the warden, is the philosophy. And if the French or occupation Nazi officers request Lartigue to cater a large official party—what to do? Lartigue had long been a French director of Metro in that country and favorably known through his associations with Clifford C. Fischer, the William Morris agency, the Foster agency of London, et al, as not likely to be of that spirit voluntarily.

The N. Y. Times on Monday (28) referred to an October, 1940, news dispatch in "Variety" anent Chevalier's collaboration, and this paper had also disclosed after the fall of France that Sacha Guitry, Lucienne Boyer, Georges Carpentier, Corinne Luchaire and similar personalities were suspect. Carpentier's Paris bar supposedly was a popular Nazi and collaborationistic meeting place near the Etoile sector, as was Mlle. Boyer's bistro.

Re Chevalier

Whatever Chevalier's true status which, as with many others, will probably not come out for some time to come (just as it's not even official that the comedian was killed), sundry stories are recalled relevant to the comedian. One is that he expressed himself willing to leave the Riviera to entertain the Parisians. Another instance (unsubstantiated, of course) is recalled that he did go to Berlin ostensibly to entertain French war prisoners, but found himself billed at the Scala and, when protesting, was threatened that his non-"Aryan" wife and Max Ruppa, his longtime manager, both would be arrested in Paris if he balked.

Carpentier was known to be broke when he first closed his bistro but whether he was compelled to reopen it is indeterminate. Mistinguett's alleged pro-Germanism has been rumored, of course, but likewise is not "official."

It is recalled that Lucienne Boyer's husband, Pils (& Tabet), ex-music hall entertainer, was a war prisoner in Versailles, and was threatened that he would be shipped to Silesia by the Nazis if she didn't reopen to entertain at her famed Chez Elle. Thus was born the collaborationistic odium. Such a Guitry's case is said to be more onerous because, as the foremost French dramatist, it's reported he forgot the proper French spirit, and so "collaborated."

Back of all figured the economic keynote, gambling that the U. S. would not come into the war. This meant that the collaborationists were in for happy-days-in-Dixie, or so they figured.

The French Liberation authorities look upon the artistic collaborators in two broad categories: the unwilling and the willing. In short, a film extra might have no choice about a pic production, being given merely the script, but a star could conceivably point out to the Vichy authorities that entertainment for the French is one thing, but propaganda, thinly disguised in cinematic form, is another.

Guitry Interviewed In His Paris Cell

Sacha Guitry, the "Noel Coward of France," was interviewed in his Paris cell Sunday (27) by correspondents who questioned him at length on his purported collaboration with the Nazis. According to Joseph Driscoll, in a copyrighted, Paris-datelined despatch to the New York Herald Tribune, Guitry appeared "well fed, as do most Parisians of the upper class."

"Why are you here?" Driscoll reported the correspondents as querying Guitry.

"I have many enemies," Guitry replied.

"Are you a Fascist?", he was asked.

"No sir, I am not a Fascist," was his answer. "I am a Frenchman. Frenchmen are not Fascists."

"But you have that reputation," Guitry was told. "You did entertain Otto Abetz (Nazi Ambassador at Paris.)"

"I made films for the government of France."

"For Petain?"

"Yes, for the government of France, whatever it was."

The Trib story continued that "Guitry admitted he had reserved theatre tickets for Abetz and cohorts, but he insinuated the Germans had made use of his name to obtain the 'Annie Oakleys' without his knowledge.

"Guitry made much of the fact that he is a commander in the Legion of Honor. Ignoring the fact of Joffre's death, he declaimed: 'Ask Marshal Joffre why he awarded me the Military Medal. I am a great Frenchman'."

"In Cause of French Theatre"

"You were a great Frenchman," interrupted a resister. "But for four years you have been a bad Frenchman, unworthy to wear the rosette of the Legion of Honor."

"Do you know my works?" Guitry demanded. He was assured his inquisitor had read his every word and had seen all his plays. He replied: "I did my duty. I had Abetz at my home two times and only in the cause of the French theatre. I entertained Abetz, I admit, and I introduced him to the Queen of Portugal.

"I admit that I met Goering and Franz von Papen but only in the interest of preserving French art. As for myself, I gave 11,000,000 francs to the French war prisoners' fund."

Posing for photographers, Guitry asked that his greetings be sent to Noel Coward and his American actor friends. Concluding the interview he asked the correspondents: "Would you do something for me? I am 60 years old. I am a commander in the Legion of Honor. I am not even alone in my cell. Is it not possible for a man with a pistol to guard me in my own house—but, if you please, a man of refinement and cultivation."

Fall Season

Continued from page 1

readied by well-known producers for USO are having similar casting trouble, but there is no doubt that what the Army wants in the way of entertainment will be supplied by the profession.

Postwar

Postwar shows for the fighting legions are already being planned, and the present idea is to organize repertory or stock companies, with casts capable of giving a series of plays before moving on. It's proposed, too, that amateur companies be formed at the fronts, with GI's of the profession in charge. It is realized that if Germany is beaten soon, as is now indicated, the demand for entertainment will be greater, for American GI's will be overseas indefinitely after the cessation of hostilities.

Indicative of the USO show beehive are the shows slated into rehearsal early this week: "Nothing But the Truth," "3 Men on a Horse," "Blithe Spirit," "Over 21," "The Male Animal" and "Junior Miss," while later in the week "Mexican Hayride" and "Hellzapoppin" (both musical) are expected to start. Among others to get going pronto are "3 Is a Family," another "Over 21," "Kiss and Tell" and "Ten Little Indians."

Peggy Wood in 'Spirit'

Peggy Wood (in the original cast) will be in "Spirit" along with Rollo Peters (out of retirement), Claire Luce and Ethel Intropidi. First of "Horse" troupes has gone overseas with Sam Levene in his original part. "Barretts of Wimpole Street" is now in Naples with Katharine Cornell and Brian Aherne. "Truth" will have Benny Baker and Louise Prussing (out of retirement) heading. There are several companies of "Over 21" in action now, and one of the others will be headed by Dorothy Gish.

The delay on sending "Oklahoma!" to the front is result of lack of space. First idea of having 15 players do the show was realized as ineffective; a chorus is essential to the show. The hit musical will probably go out in two companies of 30 people each, plan merely awaiting the okay of the War Department.

Second of the stocks is being directed by Hugh Rennie, who will also appear, that outfit being patterned along the lines of the "Barretts" unit, both probable forerunners of the companies that will visit the fighting fronts globally.

"Over 21" appears to be the most popular play for the men in uniform. It was written by Ruth Gordon, whose husband is Army Lt. Garson Kanin. Lt. Col. Marvin Young of Special Services is cooperating with USA, with nearby quarters in New York. On his staff is Capt. John Shubert, son of J. J. Shubert and nephew of Lee Shubert.

Cornell-Aherne in Naples

The American Theatre Wing War Players, consisting of the Katharine Cornell-Brian Aherne "Barretts of Wimpole Street" troupe, arrived in Naples Aug. 20, according to announcement by the USO.

Troupe will tour two to three months, alternating "Barretts" with a revue, written by Nancy Hamilton, member of the troupe, in which neither Miss Cornell nor Aherne will take part.

Argentine Wooing Brazil's Film Industry

Washington, Aug. 29.

Argentine, apparently concerned over the effects of American assistance to the Brazilian film industry, is now offering to help the Brazilians itself, in order to get a wedge in.

Eduardo Morera, of the Argentine Motion Picture Studio, at San Miguel, according to a report here, has invited Capitao Amilcar de Menezes, director of Brazil's press and propaganda department; and Dr. Israel Suoto, director of its motion picture division, to send Brazilian stars and technicians to Argentina.

U's International Corp. Patterned After Par's, Metro's As Tax Saving

Universal International Films, Inc., was formed this week as a wholly-owned subsidiary to take over all the foreign assets and holdings of Universal Pictures. New company will handle and control all of the parent corporation's foreign operations. This is the second film company to establish such a setup recently, Paramount only a few weeks ago announcing a similar international corporation. Metro has had a separate international corporation for some time.

Joseph H. Seidelman, who remains a v.p. of Universal Pictures where he has been in charge of all foreign distribution, is president of U International, while Alfred E. Daff, his executive assistant, becomes a v.p. of U International. Other officers of the new company are Charles A. Kirby, now with the foreign department, as secretary; Raymond M. Miles, treasurer, and Pierre Ludwig, assistant treas.

Trend towards setting up these separate companies to handle all foreign biz is prompted by a desire to take advantage of more lenient tax rules applying to firms doing bulk of business outside of U. S.

HAROLD SMITH PLANS RETURN TO EUROPE

Harold Smith, who formerly represented the Motion Picture Producers & Distributors Assn., in France, is slated to return to his old post in Paris as soon as conditions become more settled, according to trade information. Smith has been attached to the MPPDA foreign department in N.Y. since the Nazis took over the film business in France and parts of Central Europe. Smith, it's understood, also would supervise a big portion of Europe for the association.

Reginald Armour, formerly RKO managing director in France, was considered for some European post by the MPPDA, but reported that some other assignment will be given him.

John Davis Back to Eng.

John Davis, g.m. of Odeon Theatres of England, is preparing to return to London.

He came over with Barrington Gain and Dr. Sascha Galperson, all representing J. Arthur Rank, but the latter two only stay on in the U. S. on protracted pix deals.

Reisman on Lam Again

Phil Reisman, RKO's sales chief, plans to shove off for Latin-America within the next 10 days on an extended biz trip for his company.

He is making no plans to visit Argentina, but will visit Brazil and other leading South American countries.

HARMAN'S MULTILINGUALS

Hollywood, Aug. 29.

Hugh Harman cartoons are to be done in French and German, as well as English, Spanish and Portuguese.

Latest inker series starts with Mexican folklore character, Pepe, as the central figure.

Argentine Film Industry in Bad Way; Production Near Stoppage; Exhib-Producer Row in Stalemate

Montevideo, Aug. 22.

Uncertainty, talk of shut-downs and headaches all 'round, that sums up the severe crisis facing Argentina's picture business at present. Native producers are hit by the tough problem of dwindling supplies of raw stock, with no prospect of the gloomy outlook for local studios being changed.

Baires Film has shuttered completely, Lumiton is putting finishing touches to "Swan Song" but is otherwise at a virtual standstill. Argentina Sono Film finished rolling "24 Hours" and seemingly has no plans for future activity. "Side" has also shuttered, San Miguel and Pampa now are slowing down production, latter merely working on closing shots of "La Casta Susana."

Meanwhile, over here in Montevideo, leading Argentine studio heads have been showing up recently. Don Miguel Machinandiarena has been dickering with Russian Embassy in Montevideo for supplies of Russian celluloid. Mentasti brothers, of Argentina Sono Film, also visited on reported dicker with Duperial for raw stock supplies, and possible partnership in Uruguayan studio enterprise. All this points to the possible flight of Argentine studio investments to Uruguayan side of the River Plata, where the democratic stand of Uruguayan government would mean more raw stock for studios operating.

Argentine screen talent, faced with producers' coming inability to fulfill contracts, is turning back to radio or legit to keep in public eye, and help their bank accounts.

In addition to raw-stock troubles, local studios are forced to hold up release of this season's major production because of stalemate in exhibs vs. producers' battle.

Hollywood distribs are still up against the ban on United Nations war pix with some 20 such type films now held up because of regime's undisguised hostility to anything like pro-Allied propaganda attitude.

Mexcio's Film Extras, Bit Players Ask Raise

Mexico City, Aug. 29.

Latest picture biz workers to move for pay hikes are 5,000 extras and bit players. Extras recently nixed a chance to join the National Cinematographic Industry Workers Union, feeling that the union quarrels too much. They are still unorganized. They are clamoring for more money but leave the tilt to the producers' judgment.

Bit players, also unorganized, want a raise from their present daily pay of $10 to $15 (Mex), plus what they call worthwhile compensation when they are injured stunting. Both groups point to official figures showing that living costs have gone up 300% in the last five years.

ARGENT. EXHIB RULES SEVERE

Montevideo, Aug. 29.

Terms of long-awaited decree from Argentine Labor Secretariat, lining up new exhibition terms and priority for Argentine-made pix have been released, and foreign film interests are doing a burn-up.

In the future, says the decree, Argentine pictures must be exhibited in all film theatres under the following terms:

First-run theatres of over 2,500 seating capacity in B. A., a minimum of one Argentine picture bi-monthly, for at least a seven-day run, including one full weekend.

Other first-run theatres in the central B. A. city zone, a minimum of one film monthly for seven-day run, including a full weekend.

Other theatres in the federal capital and interior, a minimum of a two-week run for each five-week period, including two weekends.

All pictures must have running time of not less than 60 minutes.

Native films are to be on percentage basis under the following scale:

First-run theatres, 40% of gross less tax deduction.

Other theatres in B. A. and provinces, a minimum of 35% of gross for first-runs and a minimum of 25% on second-runs.

Regulations do not apply to theatres showing shorts exclusively.

Rules for operation of the Arbitration Board leaves the distributors out in cold. Board includes two reps from Argentine studios; two reps for exhibs; two for Ministry of Interior and two Argentine studio directors, to be designated by Labor Secretariat. Decree went into force on Aug. 16.

What exhibs in Argentina want to know is if at present rate of raw stock imports, local studios will find it possible to turn out sufficient product to cover schedules outlined in decree. Exhibs are protesting decree, saying it is contrary to the principle of free trading.

Argentine press is still rumbling over the reported plan of major U. S. studios to dub their product for all countries south of the border into Spanish or Portuguese. This possibility is viewed by Argentine film business as another Hollywood attempt to block markets for Argentine pictures in Central and South America.

NORMAN RYDGE NOT DUE IN N. Y. BEFORE SEPT. 10

Norman B. Rydge, chairman of Greater Union Theatres, one of Australia's leading film theatre circuits, will not come on to N. Y. until Sept. 10 or later, although now in Los Angeles. He arrived in San Francisco about a week ago, spending five days there before going on to L. A.

Rydge has told his friends that this is strictly a vacation trip since it is his first rest in about five years. However, he will meet film toppers of American companies whose product he handles in Aussie. Also there is a chance that the Greater Union topper will visit Mexico before returning to Sydney.

Aussie Govt.'s Curb On Postwar Theatre Bldg. Slows Circuit Plans

Sydney, Aug. 1.

Edict by John Curtin, Aussie Prime Minister, recently returned from England and U. S., that no early priority would be granted cinema organizations to erect theatres postwar, is a rude shock to circuit toppers with expansion plans in mind. It is also disappointing to U. S. distribs, who are mulling erection of theatres after the war.

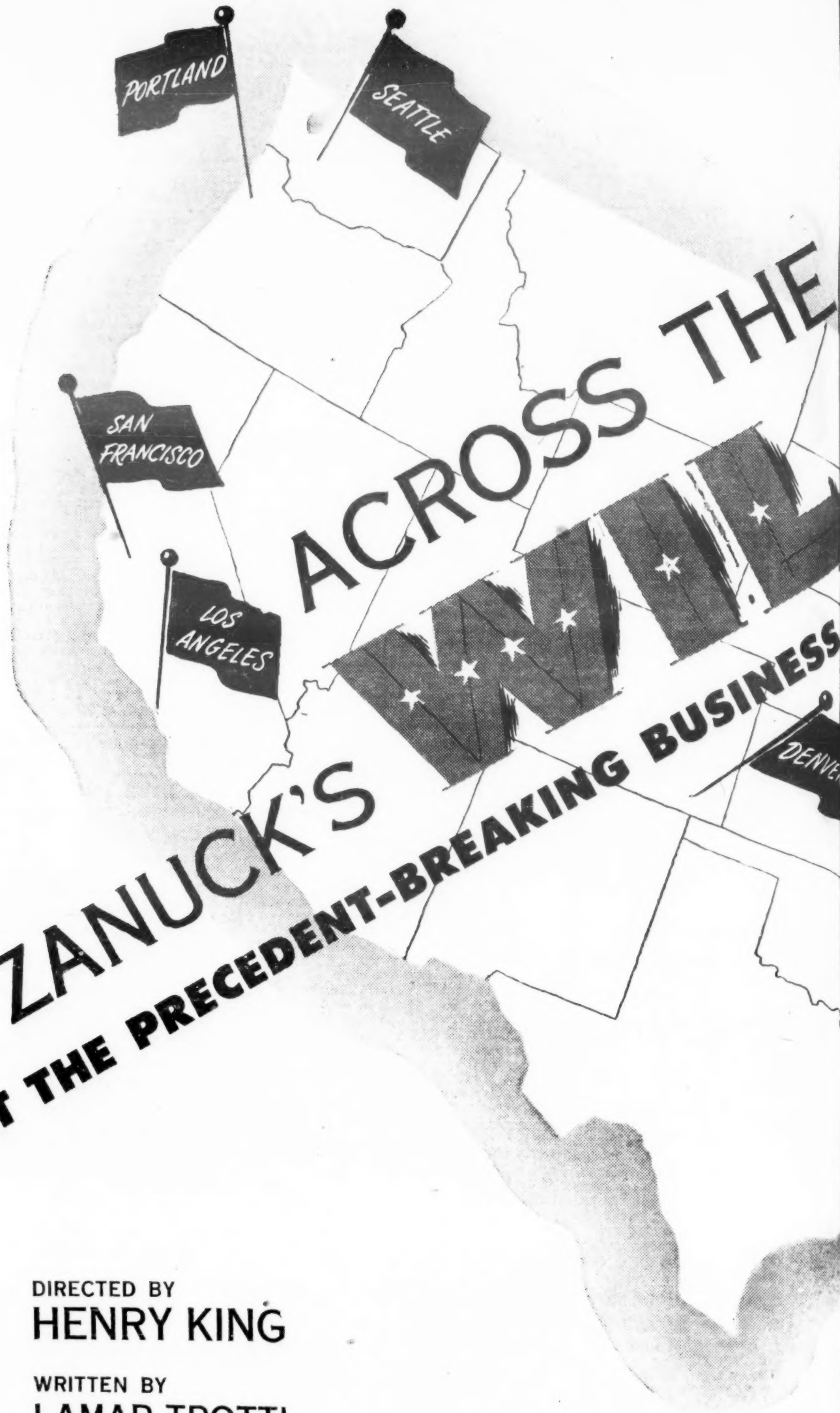
Curtin bluntly said housing must come first—housing for the people.

But it's not known how long after the war it will be before the government sanctions additional theatre building. Now cinema operators are only allowed to spend $100 on renovations, which means little in view of high cost of labor.

Feeling in industry circles is that the government is keen to prevent unnecessary spending in early postwar and that a curb must be placed on quick expansion moves by major cinema circuits. "Variety" learned that the government soon will give attention to stock deals in the film biz. This has results from the fact that while it's not permissable to buy or sell large blocks of property, including theatres, deals in stocks are allowable.

Theatremen, expansion - minded, have been playing the stock angle to get control of other theatres, and all approaches by circuit toppers to others in the market have been via stock deals, meaning a major loop can make overtures to a minor loop to come under its wing via a transference of stock, with coin going in when stocks are transferred to the dealing unit.

Politicians, however, are wise to this angle. Hence, it's likely that a stock deal taboo will follow soon, meaning the end of the "buying mania." Semi-minor circuits approached include Fullers, Snider-Dean, King's Theatres, Maurice Sloman, Charles Munro, and a couple of minors. Most expansion-minded chains are Hoyts, Greater Union Theatres, Warners and Metro.



DARRYL F. ZANUCK'S ACROSS THE WIDE WORLD

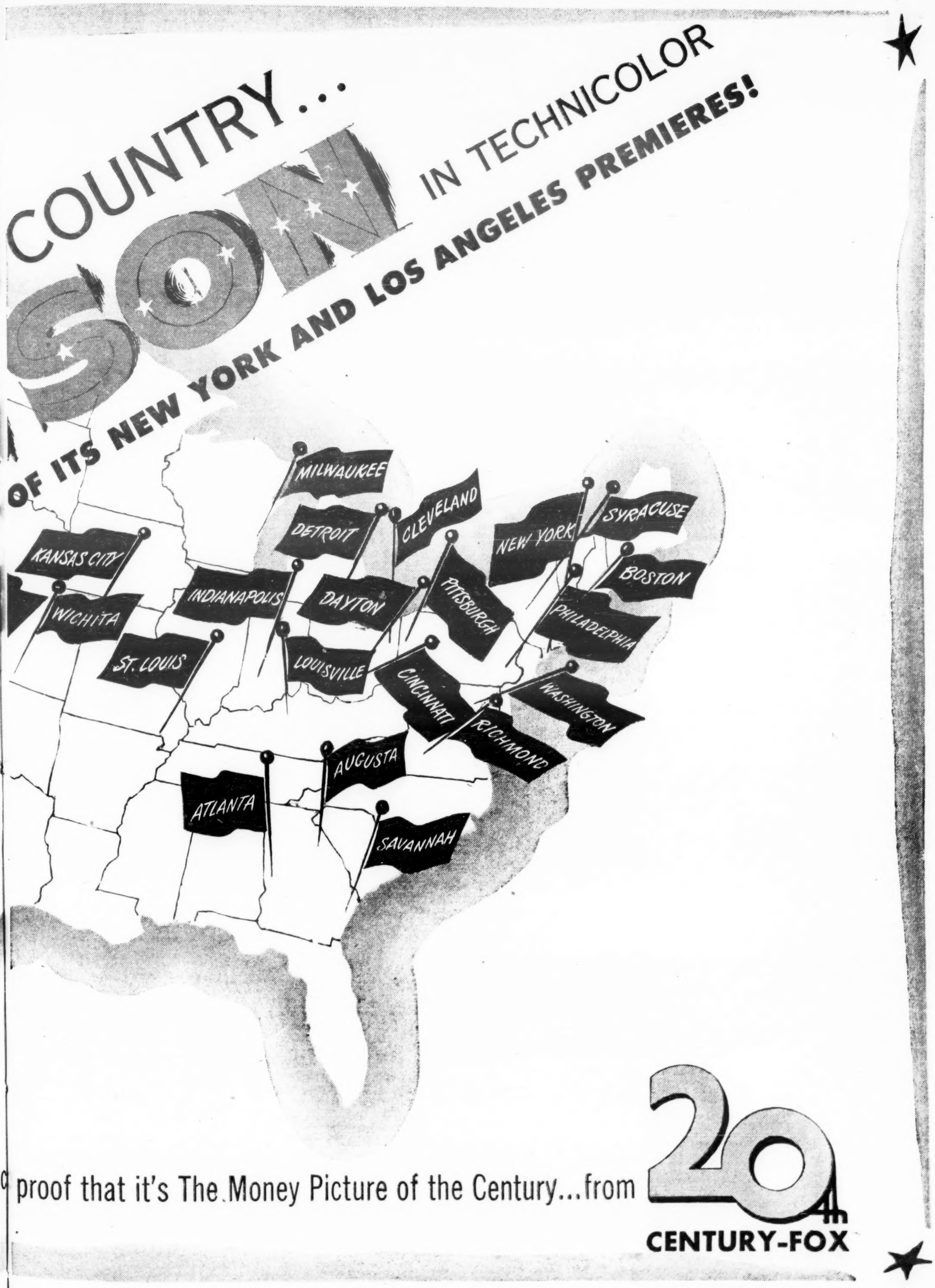
IS SET TO REPEAT THE PRECEDENT-BREAKING BUSINESS

DIRECTED BY
HENRY KING

WRITTEN BY
LAMAR TROTTI

Box-office strategists! Watch this map from week to week for performanc

THEY DON'T STOP FIGHTING! KEEP
SELLING WAR BONDS FOR VICTORY!


COUNTRY...
SOON
IN TECHNICOLOR
ES NEW YORK AND LOS ANGELES PREMIERES!
MILWAUKEE
DETROIT
CLEVELAND
NEW YORK
SYRACUSE
KANSAS CITY
BOSTON
INDIANAPOLIS
DAYTON
PITTSBURGH
WICHITA
PHILADELPHIA
ST. LOUIS
LOUISVILLE
CINCINNATI
WASHINGTON
RICHMOND
AUGUSTA
ATLANTA
SAVANNAH
proof that it's The Money Picture of the Century...from
20th
CENTURY-FOX

Weather Helps B'way Breeze Along; 'Kismet' Record $33,600, 'Since'-Krupa 6th, 81G, 'Seed' Wow 121G in 6th

There were few new film attractions opening on Broadway during the past week, majority of houses just coasting until they could launch new bills for Labor Day weekend or finding current ones strong enough to hold indefinitely. With cool, ideal theatre weather continuing, even milder bills fared well. And stronger entries equalled the business of previous sessions in some cases.

Outstanding newcomer is "Kismet," on extended run at the Astor. Marlene Dietrich-Ronald Colman starrer hit a terrific $33,600 in first six days, making it the biggest such period under current policy. It also tops any non-holiday week at house. Elaborate front, including an alluring cutout of Miss Dietrich, and advance campaign helped obtain a big opening.

At the nearby Victoria, "Are These Our Parents?" soared to smash $15,500, best at this small-seater in 12 weeks. Circusy exploitation sold this solidly.

Only other new bills are at the Rialto and vaudfilm State. Former is heading for $11,000 with "Pearl of Death"; it'll hold over. Second-run "Bathing Beauty," with vaude headed by Arthur Tracy and Radio Rogues, appears forte $37,000 at State. Picture holds over.

Of holdovers, "Since You Went Away," coupled with Gene Krupa band, will hit $81,000, or over in current (sixth) week at Capitol, near fifth stanza's total. Stays on. "Hail Conquering Hero" plus Vaughn Monroe orchestra appears to be rousing $70,000 in its third week at the Paramount, and holds over. "In Society" still is up to its near-record gait of initial week at the Criterion, second session being $33,000.

"Wilson," with Fred Waring's band on stage, still is racing along at Roxy, going to huge $116,000 in fourth frame, almost as good as third. Stays until at least mid-September. "Dragon Seed" continues giving the Music Hall sensational totals, sixth round being terrific $121,000. No definite date set for next attraction. "Atlantic City," with big $14,000 in third session, is near its second-week gait at Republic.

"Till We Meet Again" started off yesterday (Tues.) at the Rivoli after big run of "Dr. Wassell." "Wing and Prayer" opens day-date at Globe and Gotham today (30). "Doughgirls" also comes into the Hollywood today. "Arsenic and Old Lace," with Charlie Barnet's band on stage, tees off next Friday (1) at Strand.

Estimates for This Week

Astor (Loew's) (1,140; 60-$1.20)—"Kismet" (M-G) (2d wk). Looks like smash hit on basis of first six days here, at $33,600. This beats any previous six days and is the best non-holiday sesh. "Bathing Beauty" (M-G), did fancy $14,200 in eight weeks, in ahead.

Capitol (Loew's) (4,820; 60-$1.20)—"Since You Went Away" (Selznick-UA) plus Gene Krupa band (6th wk). About $81,000, or nearly same as smash $81,600 registered for fifth week. Holds.

Criterion (Loew's) (1,700; 60-$1.25)—"In Society" (U) (3d wk). Third frame opens today (Wed.). New Abbott-Costello comedy creating big boxoffice, week ending yesterday (Tues.) being torrid $33,000 after near-record $42,000 for initialer.

Globe (Brandt) (1,416; 60-$1.10)—"Wing and Prayer" (20th) opens today. "Ghost Canterville" (M-G), five days of fifth and final week, held to trim $13,000. Last week, very nice $19,500.

Gotham (Brandt) (900; 60-98)—"Wing and Prayer" (20th). Tees off today (Wed.), playing day-date with Globe. "Dead End" (FC) (reissue) finished off final four days of ninth week with okay $3,800 after landing neat $6,300 eighth session. This reissue made coin.

Hollywod (WB) (1,499; 50-$1.20)—"Doughgirls" (WB). Opens today (Wed.). Final six days of "Skeffington" (WB), in its 14th week, hit $16,000, okay, after nice $20,000 in 13th frame; highly profitable run.

Palace (RKO) (1,700; 60-$1.10)—"Step Lively" (RKO) (6th wk-2 days). Makes way for "Youth Runs Wild" (RKO) next Friday (1). Final 9 days of "Lively" looks lively $18,500. Did extremely well here, short show helping great turnover, especially on weekends.

Paramount (Par) (3,664; 60-$1.20)—"Conquering Hero" (Par). Vaughn Monroe orch. Gene Sheldon (4th wk). Still doing stoutly, third week ended last (Tues.) night reaching rousing $70,000, after great $77,000 in second stanza.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Dragon Seed" (M-G) and stageshow (6th wk). Huge $121,000 or close, nearly same as fifth week, which hit socko $120,000. Still holds, with no definite starting date for "Casanova Brown" (RKO).

Republic (Brandt) (1,064; 50-$1.10)—"Atlantic City" (Rep) (3d wk). Week ending next Friday (1) appears big $14,000 following robust $14,400 in second week. Stays for fourth session, and maybe longer.

Rialto (Mayer) (594; 40-85)—"Pearl of Death" (U). Grand $11,000, and holds over. Second week of "Werewold" (Col), hit nice $7,000.

Rivoli (UA-Par) (2,092; 60-$1.20)—"Till We Meet Again" (Par). Opened yesterday (Tues.). Final six days of "Wassell" (Par) (12th wk), went to hefty $20,300 after sturdy $26,000 for 11th round.

Roxy (20th) (5,886; 76-$1.50)—"Wilson" (20th) plus Fred Waring band (5th wk). Continuing smash gait, fourth week ending last (Tues.) night hitting huge $116,000. Last week (3d) stayed up to socko $119,000. Remains here at least until middle of September.

State (Loew's) (3,450; 43-85)—"Bathing Beauty" (M-G) (2d run) and, on stage, Arthur Tracy, Radio Rogues, others. Great $37,000. Film holds. Last week, "Once Upon Time" (Col) (2d run), Henry Jerome orch, Jane Pickens, others, fancy $30,000.

Strand (WB) (2,756; 60-$1.20)—"Janie" (WB) plus Tommy Tucker orch (4th wk). Rugged $44,000 or near after smart $43,000 in third session. "Arsenic and Old Lace" (WB) and Charlie Barnet band comes in Friday (1).

Victoria (Maurer) (720; 60-$1.10)—"Are These Our Parents" (Mono) (2d wk). Best moneymaker here in 12 weeks; socko $15,500 for this small-seater in first week finished Monday (28). Stays at least three weeks. In ahead, "WAVE, WAC, Marine" (Mono), sad $11,000 in 10 days.

A.&C. GREAT $18,500, BUFF.

Buffalo, Aug. 29.

Outstanding this week is the new Abbott-Costello "In Society," in for terrific week at Lafayette for best coin in town. "Conquering Hero" at the Buffalo looks disappointing.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Conquering Hero" (Par) and "Take It Big" (Par). Disappointing $12,000. Last week, "Wing and Prayer" (20th) and "Big Noise" (20th), robust $18,500.

Great Lakes (Shea) (3,000; 40-70)—"Dragon Seed" (M-G) (2d wk). Still strong at $14,000. Last week, smash $23,000.

Hipp (Shea) (2,100; 40-70)—"Wing and Prayer" (20th) and "Big Noise" (Par) (2d wk). Trim $10,000. Last week, "Going My Way" (Par) (6th wk), great $13,500.

Lafayette (Basil) (3,300; 40-70)—"In Society" (U) and "Moonlight Vermont" (U). Terrific $18,500. Last week, "Werewolf" (Col) and "Soul of Monster" (Col), hefty $11,500.

20th Century (Ind) (3,000; 40-70)—"Atlantic City" (Rep) and "Port 40 Thieves" (Rep). Snug $11,000. Last week, "Manpower" (WB) (reissue) and "7 Days Ashore" (RKO), fair $9,000.

'SOCIETY' BOFF 20½G IN 2 DENVER SPOTS

Denver, Aug. 29.

Abbott-Costello's latest comedy, "In Society," looks standout with best coin total at Denver and Esquire. "Going My Way" is bigger than last week, and stays a fifth at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Mark Twain" (WB) and "Allergic Love" (U), after week at each Denver, Esquire. Good $6,500. Last week, "Skeffington" (WB) and "Oh, What a Night" (Mono), fine $7,500, moveover.

Broadway (Fox) (1,040; 35-74)—"Skeffington" (WB) and "What a Night" (Mono), day-date with Rialto after week at Denver, Esquire, Aladdin. Trim $4,500. Last week, "Step Lively" (RKO) and "Night Adventure" (RKO), after Orpheum week, fair $4,000.

Denham (Cockrill) (1,750; 35-70)—"Going My Way" (Par) (4th wk). Big $14,000, which tops the third week's total of $13,500. Stays a fifth.

Denver (Fox) (2,525; 35-74)—"In Society" (U) and "Chan Black Magic" (Mono), day-date with Esquire. Big $17,000. Last week, "Mark Twain" (WB) and "Allergic Love" (U), also Esquire, sad $9,000.

Esquire (Fox) (742; 35-74)—"In Society" (U) and "Chan Black Magic" (Mono), also Denver. Good $3,500. Last week, "Mark Twain" (WB) and "Allergic Love" (U), also Denver, fair $2,500.

Orpheum (RKO) (2,600; 35-74)—"Bathing Beauty" (M-G) and "Mlle. Fifi" (RKO) (2d wk). Nice $11,000. Last week, big $17,500.

Paramount (Fox) (2,200; 35-74)—"Song Open Road" (UA) and "U-Boat Prisoner" (Col). Fine $9,500. Last week, "Dimitrios" (WB) and "Black Parachute" (Col), $9,000.

Rialto (Fox) (878; 35-74)—"Skeffington" (WB) and "What a Night" (Mono), also at Broadway after week at each Denver, Esquire, Aladdin. Fair $2,500. Last week, "Wing and Prayer" (20th) and "South Dixie" (U), moveover, good $3,500.

Betty Hutton Hypos 'Falcon,' Smash 55G, Hub

Boston, Aug. 29.

Not since The Voice took the Hub to the cleaners has biz hit such a level as being piled up at RKO Boston this week with Betty Hutton and Boyd Raeburn's band plus "Falcon in Mexico."

Other bills are generally strong, with "Double Indemnity" and "Minstrel Man" heftiest at the Metropolitan.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—Betty Hutton, Boyd Raeburn orch., Pitchmen, Hartnells, others, on stage plus "Falcon Mexico" (RKO). Shooting for new record with $55,000 assured. Six shows a day the rule, and all at capacity with constant lobby holdout. Last week, "Invisible Man's Revenge" (U) plus D'Artega orch, others, on stage, $23,500.

Fenway (M-P) (1,373; 40-74)—"Man Frisco" (Rep) and "Louisiana Hayride" (Col). Neat $7,000. Last week, "Two Worlds" (WB) and "Make Own Bed" (WB), ditto.

Majestic (Shubert) (1,500; $1.10)—"Bernadette" (20th) Fifteenth week fancy $7,500 after $5,800 on previous frame.

Memorial (RKO) (2,900; 40-75)—"In Society" (U) and "Escape Danger" (RKO) (2d wk). Still sock at $24,500 after huge $30,000 in first week.

Metropolitan (M-P) (4,367; 40-74)—"Double Indemnity" (Par) and "Minstrel Man" (PRC). Great $26,000. Last week, "Mr. Skeffington" (WB) (2d wk), big $19,000.

Orpheum (Loew) (2,900; 35-75)—"Secret Command" (Col) and "K. C. Kitty" (Col). Staunch $25,000. Last week, "Sensations 1945" (UA) and "She's Soldier" (Col), $23,500.

Paramount (M-P) (1,700; 40-74)—"Man Frisco" (Rep) and "Louisiana Hayride" (Col). Big $16,500. Last week, "Two Worlds" (WB) and "Make Bed" (WB), $15,000.

State (Loew) (3,200; 35-75)—"Secret Command" (Col) and "K. C. Kitty" (Col). Comfortable $11,000. Last week, "Sensations 1945" (UA) and "She's Soldier" (Col), $9,000.

Translux (Translux) (900; 30-74)—"Walking Dead" (U) and "Brother Rat" (WB) (re-issues). Oke $6,000. Last week, "Delinquent Daughters" (PRC) and "Port 40 Thieves" (Rep), $5,000.

'Society' Terrif 26G, St. Louis Pacemaker; 'Sign Cross' Big 12G

St. Louis, Aug. 29.

"In Society" and "Twilight on Prairie," at the Fox, is sweeping this burg, heading for socko session. "Going My Way," in sixth week at Ambassador, still is great. "Sign of Cross" looks sturdy on reissue at Missouri.

Estimates for This Week

Loew's (Loew) (3,125; 35-55)—"Sensations 1945" (UA) and "Live in Fear" (Col). Good $16,000. Last week, "Dragon Seed" M-G) (2d wk), near same.

Orpheum (Loew) (2,000; 35-55)—"Dragon Seed" (M-G). Moveover looks neat $6,500. Last week, "Bathing Beauty" (M-G) (2d wk), nice $7,000.

Ambassador (F&M) (3,000; 50-60)—"Going My Way" (Par) and "Hot Money" (RKO) (6th wk). Hot $22,000, matching fifth stanza's biz.

Fox (F&M) (5,000; 50-60)—"In Society" (U) and "Twilight on Prairie" (U). Socko $26,000 to easily lead the town. Last week, "Marine Raiders" (RKO) and "Night Adventure" (RKO), swell $21,000.

Missouri (F&M) (3,500; 50-60)—"Sign of Cross" (Par) (reissue) and "Can't Ration Love" (Par). Sturdy $12,000. Last week, "Wing and Prayer" (20th) and "Leave to Irish" (Mono), $8,000.

St. Louis (F&M) (4,000; 40-50)—"Double Indemnity" (Par) and "Touhy Gangster" (20th). Average $5,000. Last week, "Dead End" (FC) (reissue) and "Pack Up Troubles" (UA), strong $8,000.

'Valley'-Vaude Hot 33G, Chi; 'Society' 29G, 'Angels'-Spivak 65G, 2d, Both Big

Chicago, Aug. 29.

Biggest surprise of last week was the boffo gross.

The Chicago, with second week of "And Angels Sing" and Charlie Spivak's band on stage, still is great at $65,000 to lead city after last week's $72,000, biggest at this spot in 10 years. Also way over expectancy, Oriental, with "San Fernando Valley" and Connee Boswell heading vaude show, looks solid $33,000. "In Society" is hefty $29,000 at the Palace.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Hardy Blonde Trouble" (M-G) and "3 Men in White" (M-G). Fine $15,000. Last week, "St. Mark" (20th) and "Candlelight Algeria" (20th), fair $9,000.

Chicago (B&K) (3,900; 55-95)—"Angels Sing" (Par) and Charlie Spivak orch on stage (2d wk). Great $65,000. Last week, boffo $72,000.

Garrick (B&K) (900; 55-95)—"Hitler Gang" (Par) (2d wk). Nice $11,000. Last week, snappy $14,000.

Grand (RKO) (1,150; 55-95)—"Youth Runs Wild" (RKO) and "Falcon Mexico" (RKO) (2d wk). Hot $8,000. Last week, sock $11,000.

Oriental (Iroquois) (3,200; 44-95)—"San Fernando Valley" (Rep) and Connee Boswell heading vaude bill. Solid $33,000. Last week, "K. C. Kitty" (Col) and Blackstone, magician, heading stage show, big $37,500.

Palace (RKO) (2,500; 55-95)—"In Society" (U) and "Twilight on Prairie" (U). Lusty $29,000. Last week, "Step Lively" (RKO) and "Night Adventure" (RKO) (2d wk), 6 days, and "Society" (U) and "Twilight Prairie" (U), one day, strong $24,000.

Roosevelt (B&K) (1,500; 55-95)—"Mark Twain" (WB) (2d wk). Smooth $15,000. Last week, neat $18,000.

State-Lake (B&K) (2,700; 55-95)—"Skeffington" (WB) (2d wk). Lush $40,000. Last week, strong $42,000.

United Artists (B&K) (1,700; 55-95)—"Bathing Beauty" (M-G) (2d wk). Hefty $24,000. Last week, staunch $27,000.

Woods (Essaness) (1,200; 55-95)—"Up in Arms" (RKO) (18th wk). Steady $17,000. Last week, about same.

'Ghost' $15,000, Balto, 'Village' Dandy at 9G

Baltimore, Aug. 29.

Steady trade prevails all along the line this week. "Greenwich Village," at the New, and "Canterville Ghost," at Century, are faring well. Rest of list is equally nice.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Canterville Ghost" (M-G). Good $15,000. Last week, second of "Dragon Seed" (M-G), robust $13,300.

Hippodrome (Rappaport) (2,240; 20-74)—"Secret Command" (RKO) plus vaude. Getting nice play at $14,000. Last week, 13th anni ballyhoo tied to flesh portion, headed by Henny Youngman and Patricia Morison, helped spark "7 Days Ashore" (RKO) to fine $14,700.

Keith's (Schanberger) (2,460; 20-60)—"In Society" (U) (2d wk). Strong $12,000 after bang-up $17,200 initialer, which led city.

Mayfair (Hicks) (930; 25-55)—"Invisible Man's Revenge" (U) (2d wk). Okay $4,500 after over average getaway to $6,300.

New (Mechanic) (1,680; 20-60)—"Greenwich Village" (20th). Trim $9,000, good for this seating. Last week, "Sweet Low Down" (20th), mild $6,100.

Stanley (WB) (3,280; 25-66)—"Great Moment" (Par). Fairish $13,000. Last week, third of "Skeffington" (WB), steady $11,800.

Valencia (Loew's-UA) (1,840; 20-60)—"Dragon Seed" (M-G) (moveover). Attracting strong $7,000 after two stanzas in downstairs Century. Last week, "Dead End" (FC) (reissue), mild $4,300.

'JANIE' BRISK $20,000, CLEVE.

Cleveland, Aug. 29.

Ideal cool weather giving all key houses a bumper crop. Aided by Peter Lorre and Freddie Slack orch on stage, "Louisiana Hayride" is making plenty of hay for Palace. "Janie" is big at Hipp. "Bathing Beauty" also is doing a rousing week at State.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Skeffington" (WB). Socko $14,500 on m.o. Last week, "Christmas Holiday" (U) (2d wk), mild $7,300.

Hipp (Warners) (3,700; 44-65)—"Janie" (WB). Robust $20,000. Last week, "Skeffington" (WB), great $26,000.

Lake (Warners) (800; 44-65)—"Christmas Holiday" (U). Above average $3,500 for third downtown sesh. Last week, "Pin-Up Girl" (20th), conventional $2,200, also on third.

Ohio (Loew's) (1,200; 44-65)—"Double Indemnity" (Par). A hard-socker at $9,500 on moveover. May hold. Last week, "Canterville Ghost" (M-G) (2d wk), $7,200.

Palace (RKO) (3,700; 50-95)—"Louisiana Hayride" (Rep) plus Peter Lorre and Freddie Slack orch on stage. With RKO de luxer on upbeat again, this is swinging to hefty $30,000. Last week, "K. C. Kitty" (Col) and Frankie Carle orch, June Preisser, on stage, dynamite at $39,500, one of top summer grosses here.

State (Loew's) (3,450; 44-65)—"Bathing Beauty" (M-G). Rousing $23,000, and h.o. Last week, "Double Indemnity" (Par), neat $20,000.

Stillman (Loew's) (2,700; 44-65)—"Going My Way" (Par) (6th wk). Cracking all Loew's records, terrific $16,000 after wham $17,000 last week.

'Indemnity' $11,000, Mont'l

Montreal, Aug. 29.

Many holdovers this week, with best newcomer, "Double Indemnity," pacing the new entries.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Double Indemnity" (Par). Rousing $11,000. Last week, "Once Upon Time" (Col), $10,000.

Capitol (CT) (2,700; 30-62)—"St. Mark" (20th) and "Touhy, Gangster" (20th). Fine $9,000. Last week, "Dimitrios" (WB) and "She's Soldier Too" (Col), $8,000.

Loew's (CT) (2,800; 35-67)—"Wassell" (Par) (2d wk). Smart $10,000 following handsome $13,000 initialer.

Princess (CT) (2,300; 30-52)—"Scarlet Claw" (U) and "Primitive Man" (U). Good $6,000. Last week, "Nine Girls" (Col) and "Jam Session" (Col), $5,500.

Strand (United Amusements) (715; 35-45)—"Missing Millions" (Mono) and "Block Busters" (Mono). Nice $3,200. Last week, "Secret Mission" (Emp-U) and "Girl Who Dared" (Rep), fair $2,500.

'Winkle' Fancy $32,000, Det.; 'Snow White' 25G, 'Dead End'-Courtney 26G

Detroit, Aug. 29.

Detroit is back into generally big grosses with the heat wave done and the vacation season ebbing. Sole adverse factor is the polio epidemic which is hurting juvenile patronage. Fox probably will lead this week with "Mr. Winkle Goes to War" and "Kansas City Kitty," but return of "Snow White" and "Stagecoach" as a coupling at the Palms-State is big as is hold-over strength on strong bills. "Going My Way" continues to astound with its steady pace in the eighth week at the United Artists.

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"In Society" (U) (2d wk) and "U-Boat Prisoner" (Col). "Society" here from Fox. Big $13,000. Last week, "Mummy's Ghost" (U) and "Invisible Man's Revenge" (U) (2d wk), great $10,000.

Broadway-Capitol (United Detroit) (2,800; 60-85)—"Walking Dead" (WB) and "Return Ape Man" (Mono). Fair $11,000. Last week, "Bathing Beauty" (M-G) and "Crime by Night" (WB) (3d wk), $9,000.

Downtown (Howard Hughes) (2,800; 60-85)—"Dead End" (FC) (reissue) plus Del Courtney orch on stage. Nice $26,000. Last week, "The Contender" (PRC) and Ted Fio Rito orch and "Blind Date" on stage, socko $35,000.

Fox (Fox-Michigan) (5,000; 60-85)—"Mr. Winkle" (Col) and "K. C. Kitty" (Col). Fine $32,000. Last week, "In Society" (U) and "Jungle Woman" (U), wham $39,000.

Madison (United Detroit) (1,800; 60-85)—"Broadway Rhythm" (M-G) and "Uncertain Glory" (WB). Choice $5,600. Last week, "Home in Indiana" (20th) and "Government Girl" (WB), $5,800.

Michigan (United Detroit) (4,000; 60-85)—"Skeffington" (WB) and "7 Days Ashore" (RKO) (2d wk). Robust $29,000 after first week's corking $37,000.

Palms-State (United Detroit) (3,000; 60-85)—"Snow White" (RKO) and "Stagecoach" (UA) (reissues). Wham $25,000 despite curtailment of juve trade through polio. Last week, "And Angels Sing" (Par) and "Falcon Mexico" (RKO) (3d wk), nice $12,000.

United Artists (United Detroit) (2,000; 60-85)—"Going My Way" (Par) (8th wk). Nothing seems to whittle this down, with $24,000 anticipated after big $25,000 last week.

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Los Angeles, Aug. 29.

Heat wave is not slowing up local first-run biz much, with ace attractions still soaring. Field is paced by "Going My Way," with smash second week of $59,000 at two Paramounts after new record of $66,500 was hung up in first session. "Dragon Seed," in three theatres, also continues strong at $55,500 for second stanza. "Wilson," also in two spots, is steady $29,000.

"Great Moment" looks only light $49,000 in four houses, while "Secret Command" looks like only fair $30,500 for two.

Estimates for This Week

Fox Beverly (F-WC) (1,318; 50-$1)—"Hairy Ape" (UA) and "She's Soldier Too" (Col). Moveover first-run weak $2,500. Last week, "Double Indemnity" (Par) and "Take It Big" (Par), big $6,700.

Carthay Circle (F-WC) (1,516; 85-$1.50)—"Wilson" (20th) (3d wk). Okay $12,000. Second week, $13,500.

Chinese (Grauman-F-WC) (2,034; 50-$1)—"Great Moment" (Par) and "K. C. Kitty" (Col). Fair $12,000. Last week, "Hairy Ape" (UA) and "She's Soldier Too" (Col), $12,200.

Downtown (WB) (1,800; 50-$1)—"Skeffington" (WB) (5 days, 5th wk). Good $10,000. Fourth week, strong $13,900.

Egyptian (F-WC) (1,535; 50-$1)—"Dragon Seed" (M-G) (2d wk). Solid $14,000. Last week, terrific $17,500.

Four Star (UA-WC) (900; 50-85)—"Double Indemnity" (Par) and "Take It Big" (Par) (2d wk). Held for run on moveover, strong $5,000. First week, fine $6,500.

Hawaii (G&S) (1,100; 50-$1)—"Youth Runs Wild" (RKO) and "Night Adventure" (RKO). Neat $7,000. Last week, "Jungle Woman" (U) and "Mummy's Ghost" (U) (4th wk), mild $3,100.

Hollywood (WB) (2,756; 50-$1)—"Skeffington" (WB) (5 days, 5th wk). Still potent, $6,000. Last week, best fourth in house history at $8,600.

Los Angeles (D'town-WC) (2,200; 50-$1)—"Dragon Seed" (M-G) (2d wk). Powerful $30,000. Last week, standout $38,000.

Orpheum (D'town) (2,200; 55-98)—"7 Doors to Death" (PRC) and NTG Florentine Garden Revue on stage. Excellent $24,000. Last week, "Good Night Sweetheart" (Rep) and stage show with Ann Corio, Bonnie Baker, "Scat" Davis orch, very profitable $22,200.

Pantages (Pan) (2,812; 50-$1)—"Secret Command" (Col) and "Louisiana Hayride" (Col). Okay $14,000. Last week, "In Society" (U) (2d wk) and "One Mysterious Night" (Col), sturdy $10,600.

Paramount (F&M) (3,389; 50-$1)—"Going My Way" (Par) (2d wk). Great $39,000 while initial session hit record $44,500. Plan to run this at least eight weeks.

Paramount Hollywood (F&M) (1,451; 50-$1)—"My Way" (Par) (2d wk). Smash $20,000. First week was biggest since house opened, colossal $22,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Secret Command" (Col) and "Louisiana Hayride" (Col). Slow $16,500. Last week, "In Society" (U) (2d wk) and "One Mysterious Night" (Col), trim $15,600.

Ritz (FWC) (1,372; 50-$1)—"Dragon Seed" (M-G) (2d wk). Hefty $11,500. First week, big $12,800.

State (Loew's-WC) (2,204; 50-$1)—"Great Moment" (Par) and "K. C. Kitty" (Col). Less than normal $23,500. Last week, "Hairy Ape" (UA) and "She's Soldier Too" (Col), normal $24,000.

United Artists (UA-WC) (2,100; 85-$1.50)—"Wilson" (20th) (3d wk). Nice $17,000. Second week, fine $21,500.

Uptown (F-WC) (1,715; 50-$1)—"Great Moment" (Par) and "K. C. Kitty" (Col). Light $6,500. Last week, "Hairy Ape" (UA) and "She's Soldier Too" (Col), $6,600.

Wilshire (F-WC) (2,296; 50-$1)—"Great Moment" (Par) and "K. C. Kitty" (Col). Okay $7,000, or near. Last week, "Hairy Ape" (UA) and "She's Soldier Too" (Col), $6,000.

Wiltern (WB) (2,500; 50-$1)—"Skeffington" (WB) (5 days) (5th wk). Profitable $6,000. Fourth week, nice $7,800.

20th's Usual Divvys

20th-Fox maintained its annual $2 dividend on the common by declaring the usual quarterly divvy of 50c at the directors' meeting last week. Directorate also declared the usual on both classes of preferred. Common dividend is payable Sept. 30 to stockholders of record at close of business Sept. 15.

Company's $1.12½ divvy on the prior preferred is payable Sept. 15 to stock of record on Sept. 5, while the 37½c. quarterly on the convertible preferred is payable Sept. 30 to stock of record Sept. 15.

Broadway Grosses

Estimated Total Gross
This Week $627,400
(Based on 16 theatres)
Total Gross Same Week
Last Year $514,900
(Based on 13 theatres)

'SOCIETY' TALL 18G IN CINCY

Cincinnati, Aug. 29.

Downtown trade continues lively with current topper "In Society." Abbott-Costello comedy is great at Albee and several steps ahead of "Double Indemnity," which has Palace in high gear.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"In Society" (U). Great $18,000. Last week, "Bathing Beauty" (M-G), hotcha $22,500.

Capitol (RKO) (2,000; 44-70)—"Dragon Seed" (M-G) (2d wk). Fine $10,000 after hefty $15,000 kickoff.

Family (RKO) (1,000; 30-40)—"Pinto Bandit" (PRC) and "South of Dixie" (U) split with "Song Nevada" (Rep) and "U-Boat Prisoner" (Col). Steady $2,300. Ditto last week for "Allergic to Love" (U) and "Valley Vengeance" (PRC) divided with "Underground Guerrillas" (Col) and "Call Rockies" (Rep).

Grand (RKO) (1,430; 44-70)—"Bathing Beauty" (M-G). Moveover. Solid $12,000. Last week, "Going My Way" (Par). Held on moveover for fifth downtown sesh, sensational $11,000.

Keith's (United) (1,500; 44-70)—"Wing and Prayer" (20th). Fair $5,500. Last week, "Mr. Winkle" (Col) (2d run), mild $4,500.

Lyric (RKO) (1,400; 44-70)—"Ghost Catchers" (U). N.s.h. $5,000. Last week, "Youth Runs Wild" (RKO) and "Falcon in Mexico" (RKO), $6,000.

Palace (RKO) (2,600; 44-70)—"Double Indemnity" (Par). Excellent $15,000. Last week, "Wing and Prayer" (20th), $14,500.

Shubert (RKO) (2,100; 44-70)—"Going My Way" (Par). Second moveover for sixth round on main line. Sock $6,500. With approximate $110,000 total for six-week stretch, this film sets an all-time Cincy high for picture at pop scale. Last week, "Mr. Skeffington" (WB), second week of m.o., nice $4,600.

'Storm' Robust $16,000, Philly; 'Atlantic City,' Barnet Socko at 27G

Philadelphia, Aug. 29.

Mastbaum, closed for more than two weeks for repairs opened Friday (25) with showing of "Mr. Skeffington," with strong session on tap. Other new films bowing this week are "Summer Storm," at Aldine, and "Atlantic City" at the Earle. Latter is teamed with Charlie Barnet's band, and looking big.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Summer Storm" (UA). Sturdy $16,000 or over. Last week, "Sensations 1945" (UA) (2d wk), snug $8,500.

Arcadia (Sablosky) (600; 40-85)—"Going My Way" (Par) (2d run). Opened yesterday (Mon.). Last week, "Double Indemnity" (Par), nice second week of second run at $6,000.

Boyd (WB) (2,500; 40-85)—"Dragon Seed" (M-G) (4th wk). Grand $16,500 after big $22,500 on third week.

Earle (WB) (2,760; 50-95)—"Atlantic City" (Rep) with Charlie Barnet orch. Fancy $27,000 or close. Last week, "Secrets Scotland Yard" (Rep), Ray Kinney orch and Peter Lorre on stage, nice $23,800.

Fox (WB) (2,245; 40-85)—"Mark Twain" (WB). Modest $18,000. Last week, "Wing and Prayer" (20th) (2d wk), firm $16,800.

Karlton (Goldman) (1,000; 40-85)—"Canterville Ghost" (M-G) (2d run). Fancy $8,000. Last week, "2 Girls Sailor" (M-G), solid $6,500 for second week here on second run.

Keith's (Goldman) (2,200; 40-85)—"Step Lively" (RKO) (2d run). Soso $6,000. Last week, "Christmas Holiday" (U), okay $7,000 for second-run.

Mastbaum (WB) (4,692; 40-85)—"Skeffington" (WB). Strong $36,500 plus $3,500 Sun. at Earle. Last week, house was dark.

Stanley (WB) (2,915; 40-85)—"Bathing Beauty" (M-G) (2d wk). Trim $17,000. Last week, rugged $26,500 plus $3,000 on Sun. Earle date.

Stanton (WB) (1,475; 40-85)—"Invisible Man's Revenge" (U). Grand $7,500 after forte $13,200 initialer.

'TAKE BIG'-LEONARD OKAY $17,000, INDPLS.

Indianapolis, Aug. 29.

Biz here this week has come down a step from last week's high level but it's still okay. "Take It Big," with Ada Leonard's orchestra, at the Circle, is taking the tall coin with "Mr. Skeffington" at the Indiana pacing straight filmers. "Girl in Case" is sharing a big week with Blackstone's magic show to open season at Keith's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-75)—"Take It Big" (Par) plus Ada Leonard orch, acts. Oke $17,000. Last week, "South Dixie" (U) and Abe Lyman orch, smash $22,000.

Indiana (Katz-Dolle) (3,300; 32-55)—"Mr. Skeffington" (WB). Fine $12,500. Last week, "In Society" (U) and "Black Parachute" (Col), sock $16,000.

Keith's (Indie) (1,200; 35-60)—"Girl in Case" (Col) and Blackstone on stage. Heavy play from family trade for dandy $11,000 first week of season. Closed last week.

Loew's (Loew's) (2,450; 32-55)—"Mr. Winkle" (Col) and "Address Unknown" (Col). Fair $11,000. Last week, "Canterville Ghost" (M-G) and "3 Men in White" (M-G), trim $14,500.

Lyric (Katz-Dolle) (1,600; 32-55)—"In Society" (U) and "Black Parachute" (Col). Average $5,000 on moveover. Last week, "Hitler Gang" (Par) and "Secrets Scotland Yard" (Col), fair $6,000 first-run.

'Bride' Preem in D. C. Strong $24,000; Heidt Ups 'Sweet' Loud 30G

Washington, Aug. 29.

Preem of "Bride by Mistake," at Earle, is a feature of current week. Biggest biz is being registered, however, by the Capitol, where Horace Heidt's band is boosting "Sweet and Low Down" to a great session. "Dragon Seed," at Palace, also is bang-up.

Estimates for This Week

Capitol (Loew) (3,434; 34-72)—"Sweet Low Down" (20th) plus Horace Heidt orch. Band boosting this layout to great $30,000 or near. Last week, "Home in Indiana" (2d wk), sturdy $21,000.

Columbia (Loew) (1,234; 34-72)—"Going My Way" (Par). Second session here. Fat $9,000 after getting $11,000 for first stanza here on m.o.

Earle (WB) (2,240; 30-90)—"Bride by Mistake" (RKO) with vaude. World premiere, healthy $24,000 in offing. Last week, "Mr. Skeffington" (WB) (2d wk), stout $22,500.

Keith's (RKO) (1,238; 34-66)—"Society" (U) (2d wk). Looks nice $11,000 or close after exceeding last week's estimate to land wham $18,000.

Metropolitan (WB) (1,800; 30-55)—"Skeffington" (WB). From Earle for all right week at $9,000. Last week, "And Angels Sing" (Par), $7,900.

Palace (Loew) (2,778; 34-72)—"Dragon Seed" (M-G). Big $23,000. Last week, second for "Wing and Prayer," moderate $12,000.

'WINKLE' STURDY AT $17,000 IN MILD K. C.

Kansas City, Aug. 29.

Rainy spell is not helping much currently, but product is partly blamed. In its third record-breaking week at the Newman, "Going My Way" still is up in front. Dualing of "Mr. Winkle Goes to War" and "Address Unknown" at the Midland is above par.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 45-65)—"Take It, Leave It" (20th). Lively $14,000. Last week, "In Society" (U), sock $17,500.

Midland (Loew's) (3,500; 40-60)—"Mr. Winkle" (Col) and "Address Unknown" (Col). Stury $17,000. Last week, "Waterloo Bridge" (M-G) (reissue) and "Swing Fever" (M-G), $15,000.

Newman (Paramount) (1,900; 45-65)—"Going My Way" (Par) (3d wk). Steady $17,000. First two weeks grosses total of $42,000, smashing all records at house.

Orpheum (RKO) (1,500; 46-65)—"Mark Twain" (WB) and "Escape to Danger" (RKO). Trim $12,000. Last week, "Mr. Skeffington" (WB) and "Aldrich's Little Secret" (Par) (2d wk), strong $11,500.

Tower (Fox-Joffee) (2,100; 39-60)—"Two-Man Submarine" (Col) and "Call of South Seas" (Rep) with stage revue. Average $10,500. Last week, "Ladies Washington" (20th) and "Girl in Case" (Col) plus vaude, ditto.

'Since' Record 26G in Frisco; 'Brown,' Vaude Wow 38G, 'Skeff'ton' Huge 34G

San Francisco, Aug. 29.

Downtowners hit the jackpot this week with preems and road show prices boosting takes. "Since You Went Away," crowded into 1,100-seat United Artists, may hit new house mark. "Casanova Brown," with stage layout, is terrific at the Gate. "Skeffington" is smash at Paramount.

Estimates for This Week

Fox (F-WC) (5,000; 55-85)—"Love a Soldier" (Par) (2d wk) and "Black Magic" (Mono). Okay $25,000. Last week, big $38,500.

Paramount (F-WC) (2,470; 55-85)—"Skeffington" (WB). Smash $34,000. Last week, "Mark Twain" (WB) and "Good Night, Sweetheart" (Rep), $27,000.

St. Francis (F-WC) (1,475; 55-85)—"Going My Way" (Par) and "Half Way to Heaven" (Par) (3d wk). Excellent $18,000. Last week, sock $20,000.

Warfield (F-WC) (2,650; 55-85)—"Trail Lonesome Pine" (Par) (reissue) and stage show headed by Edgar Kennedy. Trim $26,500. Last week, "Made Me Criminal" (WB) (reissue) and stage show, strong $28,000.

State (F-WC) (2,010; 55-85)—"Mark Twain" (WB) and "Good Night, Sweetheart" (Rep). Good $12,000. Last week, "Dimitrios" (WB) and "Crime by Night" (WB), ditto.

Golden Gate (RKO) (2,850; 55-95)—"Casanova Brown" (RKO) and stage show topped by Bert Wheeler, Bonnie Baker and Milt Britton band. Terrific $38,000. Last week, "Step Lively" (RKO) with Count Basie orch, high $35,000.

Orpheum (Blumenfeld) (2,440; 60-85)—"In Society" (U) and "Allergic to Love" (U) (3d wk). Fine $12,000. Last week, $15,400 for second week.

United Artists (Blumenfeld) (1,100; 74-$1.50)—"Since You Went Away" (UA). Look like new house record at $26,000. Last week, "Sensations" (UA), six-day run, $6,800.

Key City Grosses

Estimated Total Gross
This Week $3,020,800
(Based on 24 cities, 183 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,864,100
(Based on 27 cities, 185 theatres)

'Society' Wham 17G, Leads Prov.

Providence, Aug. 29.

Abbott and Costello lead the town this week with "In Society" at the Majestic. "Dragon Seed" is a hot holdover at Loew's State. Other fast ones are "Casanova Brown" at RKO Albee, and "Atlantic City" at Strand.

Estimates for This Week

Albee (RKO) (2,100; 44-55-60)—"Casanova Brown" (RKO). Opens today (Tuesday). Last week, "Step Lively" (RKO) and "Night Adventure" (RKO) (2d wk), swell $12,500.

Carlton (Fay-Loew) (1,400; 44-55)—"Mr. Skeffington" (WB) (3d downtown wk). Snappy $4,000. Last week, "Sensations 1945" (UA) and "Werewolf" (Col) (2d run), $5,000.

Fay's (Fay) (2,000; 44-55)—"Call South Seas" (Rep) and vaude on stage. Nifty $9,000. Last week, "Fleet's In" (Par) and "This Way, Please" (Par) (reissues), $8,000.

Majestic (Fay) (2,200; 44-55)—"In Society" (U) and "Crime by Night" (WB). Jamming them in for smash $17,000. Last week, "Mr. Skeffington" (WB) (2d wk), solid $13,500.

Metropolitan (Snider) (3,200; 50-70)—"Three of a Kind" (Mono) plus "Ink Spots" heading the stage show. Hit top at hefty $8,000 in three-day weekend run. Dark last week.

State (Loew's) (3,200; 44-55)—"Dragon Seed" (M-G) (2d wk). Swell $13,500 after knocking off $19,700 in first session.

Strand (Silverman) (2,000; 44-55)—"Atlantic City" (Rep) and "Soul of Monster" (Rep). Opened Monday (28). Last week, "Dr. Wassell" (Par) and "Half Way Heaven" (Par) (3d wk). Snappy $10,500.

'SKEFF'TON' BEST IN MPLS., TASTY $16,000

Minneapolis, Aug. 29.

"Mr. Skeffington" is keeping Radio City out front. "Wing and Prayer" at State has next best money.

Estimates for This Week

Aster (Par-Singer) (900; 25-35)—"Can't Ration Love" (Par) and "Return of Ape Man" (Mono). Okay $1,600 in four days. Last week, "Candlelight Algeria" (20th) and "Pardon Rhythm" (U), good $2,500 in six days.

Century (P-S) (1,600; 44-60)—"Going My Way" (Par) (6th wk). Moved here after five big weeks at Radio City. Still making boxoffice history; fine $9,000. Last week, "Days Glory" (RKO), mild $5,500.

Gopher (P-S) (1,000; 44)—"Minstrel Man" (PRC). Well-liked picture, but yanked after three sad days; $1,000. "His Private Life" (Rep) opened Monday (28). Last week, "Men in White" (M-G), big $6,000.

Lyric (P-S) (1,100; 44-60)—"In Society" (U) (2d wk). Second stop for this one in loop. Did smash first week at Orpheum and still clicking at $6,500. Last week, "Dimitrios" (WB), light $3,800 on moveover.

Orpheum (P-S) (2,800; 44-60)—"Secret Command" (Col). Fairly good $9,000 pace. Last week, "In Society" (U), great $14,000.

Radio City (P-S) (4,000; 44-60)—"Skeffington" (WB). Big $16,000. Last week, "Going My Way" (Par) (5th wk), surprisingly fine $14,500, making total of approximately $96,500 for run here, topping all records for town.

State (P-S) (2,300; 44-60)—"Wing and Prayer" (20th). May climb to good $10,000. Last week, "Dragon Seed" (M-G) (2d wk), solid $9,500, making great $15,000 opener.

Uptown (Par) (1,100; 40-50)—"Bathing Beauty" (M-G). First nabe run. Good $3,200 in prospect. Last week, "Home in Indiana" (20th), nice $3,500.

World (Par-Steffes) (350; 44-60)—"Four Feathers" (UA) (reissue) (2d wk). Looks mild $1,800 after good $2,500 first week.

COTTEN-FONTAINE TEAM

Hollywood, Aug. 29.

Hal Wallis is closing a deal with David O. Selznick to borrow Joseph Cotten for the lead opposite Joan Fontaine in "Affairs of Susan."

Wallis is producing film for Paramount.

'Holiday' Near-Record $16,000, Pitt Standout; 'Love Soldier' Big 22G

Pittsburgh, Aug. 29.

Biz jumping this week. "Christmas Holiday," reopening Fulton after month's shutdown, broke all Saturday records and may get a new house mark. "I Love a Soldier" is giving Stanley its best session since it went straight films in June. "Take It or Leave It" is dropping Harris to lowest level in recent months.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Christmas Holiday" (U). House reopened Saturday (26) after month's shutdown to biggest single day's biz in its history, near $4,000, to break mark by more than $500. Has chance of cracking house record, and looks wow $16,000, or over. Last week, house dark.

Harris (Harris) (2,200; 40-65)—"Take It, Leave It" (20th). They're not going for this, with only $8,500, poorest at this house in recent months. Last week, "Wing and Prayer" (20th) (2d wk), all right $9,000.

Penn (Loew's-UA) (3,300; 40-65)—"Mr. Skeffington" (WB) (2d wk). Dropping off sharply to around $14,000 after strong $24,000 last week.

Ritz (WB) (800; 40-65)—"Conquering Hero" (Par) (2d wk). Moved from Stanley. Fine $5,000. Last week, "Step Lively" (RKO), also moveover, $4,000.

Senator (Harris) (1,750; 40-65)—"Wing and Prayer" (20th) (3d wk). Moved from two weeks at Harris. Won't do bad at $3,200. Last week, "Mummy's Ghost" (U) and "Jungle Woman" (U), wow $5,000.

Stanley (WB) (3,800; 40-65)—"Love Soldier" (Par). Despite crix pans, Goddard-Tufts starrer will land best week since house went straight pix. Looks great $22,000. House returns to stageshows Friday (1) with Abe Lyman's band and "Marine Raiders" (RKO). Last week, "Conquering Hero" (Par), nice $19,500.

Warner (WB) (2,000; 40-65)—"Going My Way" (Par) (6th wk). Still the biggest thing to hit this town. Second week here, great $13,500. May have to get out, however, on account of nabes yelling for it. Last week, sizzling $16,500.

SPG Seeks Pay Hike

Public Information Committee, made up of ad-publicity managers of major film companies in N. Y., devoted most of meeting last week to hearing the interpretation of new wage pact for the Screen Publicists Guild read by Bert Zorn. Zorn has acted for all the picture companies in handling the pay hike matter.

Proposed contract now goes to the War Labor Board, since it represents a substantial raise for SPG members.

THERE'S MUSIC IN THE AIR · JOY REIGNS SUPREME
BEAUTY · MUSIC · YOUTH
SMILES · SONGS
Remember:
"BY THE SEA"
"AIN'T MISBEHAVIN'"
"AFTER YOU'VE GONE"
"I AIN'T GOT NOBODY"
"NOBODY'S SWEETHEART"
"ON A SUNDAY AFTERNOON"
"MR. GALLAGHER, & MR. SHEAN"
You will hear them — and more in "Atlantic City"
WHERE MISS AMERICA IS CROWNED QUEEN
BEAUTY ON THE BEACH
starring
CONSTANCE MOORE
and
BRAD TAYLOR
featuring
CHARLEY GRAPEWIN
JERRY COLONNA
and
ROBERT B. CASTAINE
ADELE MARA
PAUL WHITEMAN
and Orchestra
LOUIS ARMSTRONG
and his Band
with BUCK & BUBBLES
and DOROTHY DANDRIDGE
THE MILLION DOLLAR PEER OF THE YEAR
plus
BELLE BAKER
JOE FRISCO
GALLAGHER & SHEAN
(Jack Kenny & Al Shean)
VAN & SCHENCK
(Gus Van & Charles Marsh)
RAY McCAREY — Director
Original Story by ARTHUR CAESAR
Screenplay by DORIS GILBERT, FRANK GILL, JR., GEORGE CARLETON BROWN
MUSIC SWEET & HOT
A REPUBLIC PICTURE
ATLANTIC CITY
A REPUBLIC MUSICAL EXTRAVAGANZA

Anderson Vice Holt Over RKO L.A. Theatres; Other Key City Briefs

Nat Holt, division manager in charge of the western division of RKO theatres, headquartering in Los Angeles, has joined the RKO studio as associate producer and assistant to Jack Gross, executive producer. He has given up all theatre connections.

With Holt going over to the studio on a full-time basis, Andy Anderson will serve as L. A. city manager for the circuit. Cliff Giessman continues as manager of the Golden Gate theatre, San Francisco, under direct supervision of the N. Y. home office. Supervision of the Denver area has been transferred to Chicago under Frank Smith.

Fox-W.C.'s 45G Bonus

Hollywood, Aug. 29.

Bonus coin, amounting to $45,000, was divvied over the weekend by Fox-West Coast-district and theatre managers, home office officials and department heads for Southern California division. Cash was largest sum ever distributed for F-WC sales drive with group taking second place in the annual Charles Skouras campaign. Wisconsin district topped all, but local group had more bonus due to large number of districts and theatres involved.

MacLeod's Successors

Two promotions were made in the Metro homeoffice last week rounding out the new h.o. setup made when William G. Brenner was named to take the place of the late J. S. MacLeod, who was in charge of exchange maintenance. Arthur Sterling, former traveling auditor, was made assistant to Alan F. Cummings, who has charge of exchange operations. Sterling will supervise homeoffice statistical and clerical departments. He will have Rose Klein as his assistant, she taking on the new duties besides handling statistical matter for the field.

Melz Sells to Page

New Orleans, Aug. 29.

The Melz-Arcade, owned and operated by Morris Melz at Ferriday, La., for the past 20 years, sold to Bill Page of Robline, La. Page owns several other houses and is no new hand at the biz. Alvah E. Stuart, manager of 600-seater, will continue in that post. Name of house changed to Arcade.

$60,000 Theatre Fire

St. Louis, Aug. 29.

Fire of undetermined origin Thursday (24) destroyed the Gem, St. John's Station, owned by Henry J. Holloway, owner of indie subsequents in the county, at a loss estimated at $60,000. A part-time worker in the theatre who was working in an adjoining building discovered the blaze which started in the curtain. He summoned fire fighters from seven St. Louis County municipalities but the building was completely destroyed before the flames were extinguished. A high wind fanned the flames and endangered nearby buildings.

The fire occurred just after the noon hour and at a time when the place was shuttered. The damage is partly covered by insurance.

Ike Berkson, owner of the Roseland and States, Roseland, Ill., said to be contemplating sale of houses to Illinois circuit.

The Clark, Barry, Ill., owned by Russell Armentrout, Louisiana, Ill., destroyed by fire last March is being replaced by a new one that will cost $50,000.

Lloyd Tallman, Shelbyville, Ill., purchased the site of the old Home, Oblong, Ill., destroyed by fire last March, for a new 285 seater.

Leo Reagan, projectionist, suffered burns while fighting fire in booth of the Empire, Christman, Ill. More than 400 customers exited in safety. When the film ignited into the projector Reagan attempted to extinguish it with an extinguisher. Building was damaged $18,000 and George Barber, owner, who also owns the Gem at Villa Grove, Ill., said it will be reconstructed at once.

Sam Milberg's Spot

Albany, Aug. 29.

Sam Milberg, former Monogram and Republic salesman and one-time exhibitor in Scotia and Watervliet, now working for PRC in this territory. Handling both selling and exploitation. Milberg is a nephew of Bernie Mills who, with Jack Berkson of Buffalo, owned the Albany and Buffalo franchises from Republic. Milberg sold for Republic until the company bought out Mills & Berkson. They are now interested in PRC. The latter has no Albany exchange.

Del Goodman Back in L. A.

Del Goodman, who went on special assignment to South Africa for Paramount, has resumed his position as Par district manager in Los Angeles. Goodman returned last week after being on the special company mission since last January.

NEWSREEL THEATRES' POLL ON CANDIDATES

Detroit, Aug. 29.

Button, button, who's whose candidate?

As part of the national poll on Presidential candidates by the Telenews theatres, the local groups have varied the pattern by using lapel buttons for gathering the local vote.

The three houses here put out lots of 1,000 buttons each day for each candidate, and keep score by counting each day's remainder. Votes here and in Denver have been closest of any of the 16 cities in which sample polls are being taken, but all 16 thus far give President Roosevelt a definite edge over Dewey.

Although using the campaign buttons as the means of sampling the vote, the Telenews houses are on guard against "stuffing the ballot boxes." Usherettes are on guard to see that only adults pick a button, and only one to the customer.

Newspapers here are carrying the theatre's sample poll.

Ticket System Also

Dallas, Aug. 29.

Dallasites are voting with 15 other cities in the Telenews presidential straw vote. This poll will be conducted through closing time Nov. 6, Election eve.

The vote is taken at a special lobby display. One roll of tickets is labeled Dewey and another Roosevelt. The customer merely takes off one ticket. The ticket is never counted, but its removal from the roll is noted, and this constitutes the vote. The Telenews theatre here is associated in the poll with Telenews theatres in San Francisco, Oakland, Buffalo, Chicago, Cleveland, Denver, Detroit and Seattle, and the Newsreel theatres of N. Y., Los Angeles, Long Beach, Minneapolis, Portland, Ore., and Louisville.

TECHNICOLOR'S NEW SYSTEM FOR 16MM.

Hollywood, Aug. 29.

Technicolor has secretly perfected a new system of making quantity 16 mm prints eliminating the usual Kodachrome multi-layer stock. Prints are made from the regulation 35 mm pix, following Technicolor imbibition method.

Double-width 32 mm stock allows printing and color impregnation of two prints simultaneously on the same stock which is later split double width. Stock is large enough to allow the use of 35 mm equipment until Technicolor can make machinery after the war.

Anderson Resigns Mitchell Camera Co.

Hollywood, Aug. 29.

Stanley S. Anderson tendered resignation as president and general manager of Mitchell Camera Corp., giving his notice to William Fox, who accepted severance on Coast.

George Mitchell, who was brought back into company by Fox after selling out in the late '20s, has a good chance of heading enterprise. Understood major reason for Fox's trip to Coast was to reorganize firm, which has had several resignations recently owing to differences of opinion in operation.

Eagle Back to Indies

Hollywood, Aug. 29.

S. P. Eagle is returning to indie film production with an untitled Russian drama on which he recently acquired film rights.

It will be Eagle's first picture since he co-produced "Tales of Manhattan" with Boris Morros for 20th-Fox release. Distribution outlet for his forthcoming film is still unannounced.

WANTED: Ambitious young showman as publicity aide for group of six neighborhood theatres in and near N.Y.C. Excellent opportunity if you want to make showmanship your career. Write full details—age, experience, military status, etc. Box 148, Variety, 154 West 46th Street, New York 19, New York.

What goes on in there?

TO the industry, this building—our Hollywood laboratory—brings to mind the peacetime work carried on there for the improvement of sound in motion pictures. Behind its doors today, engineers of the Electrical Research Products Division are working on important devices for theatres of war.

At present these new developments must be nameless. But out of them should come technical advances of great value in making post-war sound recording and reproduction finer than any known to date.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

New York Theatres

CARY GRANT
FRANK CAPRA'S
"ARSENIC AND OLD LACE"
WARNER HIT!
In Person
Charlie Barnet
and His Orchestra
EXTRA
West and Lexing
B'way & 47th St. STRAND

Ann SHERIDAN - Alexis SMITH
Jack CARSON - Jane WYMAN
Irene MANNING - Eve ARDEN
Charlie RUGGLES
In Warner Bros. Hit!
'THE DOUGHGIRLS'
Continuous at Popular Prices
HOLLYWOOD BROADWAY at 51st Street

LOEW'S STATE B'WAY & 45
ON SCREEN Thurs., Aug. 31
'BATHING BEAUTY'
Red SKELTON
Esther WILLIAMS
IN PERSON
RUBINOFF and HIS VIOLIN
MENASHA SKULNIK
Radio's 'Popsola Cohen'
EXTRA!
Chu.ho MARTINEZ

7th Record Week
CAPITOL
Broadway & 51st Street
David O. Selznick's
First production since 'Gone With The Wind' & 'Rebecca'
'SINCE YOU WENT AWAY'
In Person!
That Ace Drummer Man
GENE KRUPA
And Orchestra

RKO PALACE B'WAY & 47th St.
FRANK SINATRA
GEORGE MURPHY
ADOLPHE MENJOU
"STEP LIVELY"

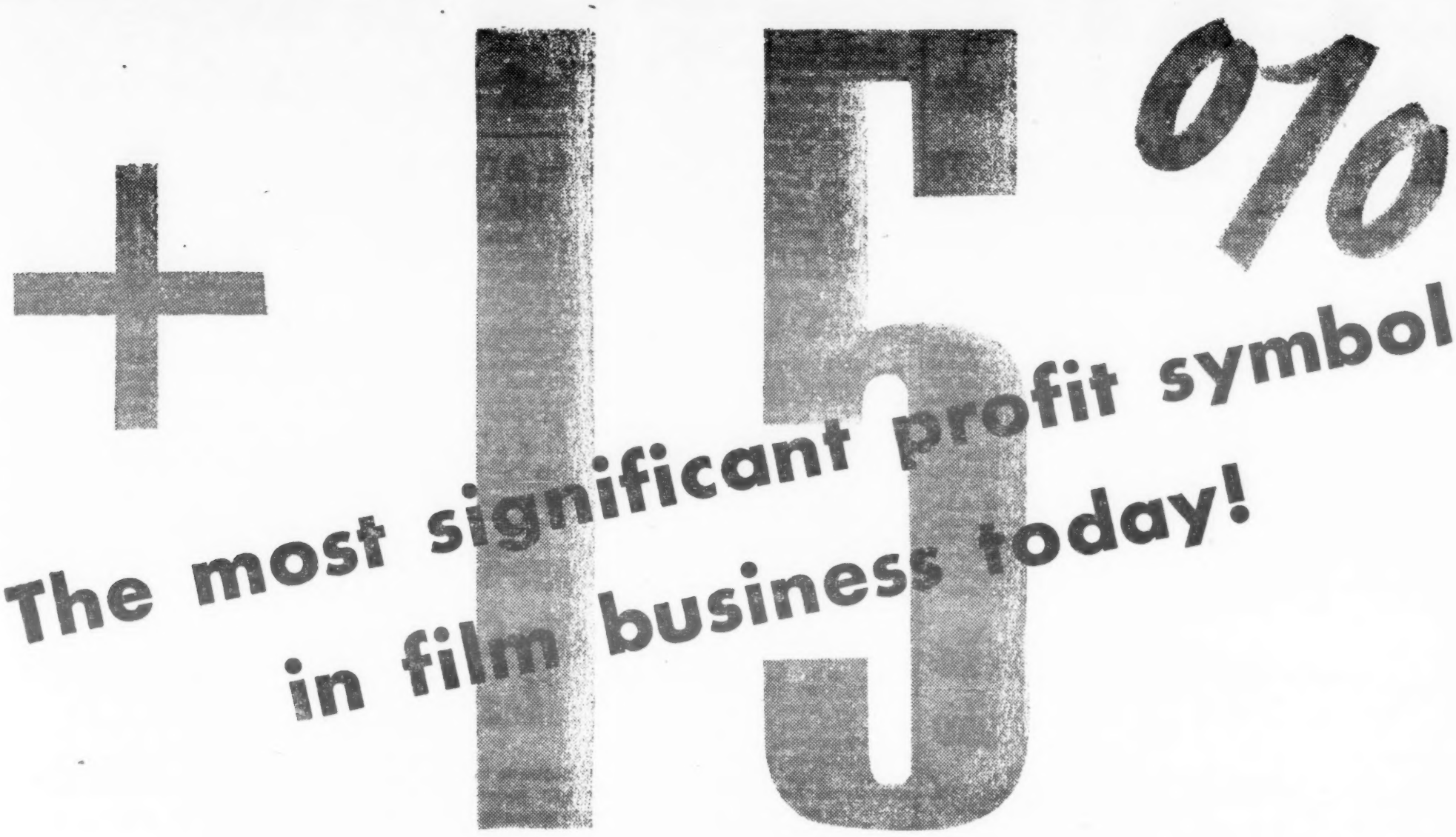
M-G-M
presents
RONALD COLMAN
KISMET
IN TECHNICOLOR
MARLENE DIETRICH
COOL ASTOR B'way at 45th St.
Continuous Performances • Popular Prices
Doors Open 10 A.M.
Doors Open 10 A.M.—Midnight Show Every Nite

Paramount Presents Preston Sturges'
"Hail the Conquering Hero"
Starring EDDIE BRACKEN
With ELLA RAINES
In Person: VAUGHN MONROE and His Orchestra
Buy War Bonds Air-Conditioned
PARAMOUNT Times Square

"WILSON"
A 20th Century-Fox Picture
Plus A Big Stage Show
ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL
"DRAGON SEED"
Spectacular Stage Productions

PAY-OFF IN THE PACIFIC!
WING and a PRAYER
The Story of Carrier X
A 20th Century-Fox Picture
NOW—Doors Open 8:30 A.M.
BRANDT'S GLOBE B'way & 46th St. ★ BRANDT'S GOTHAM B'way & 47th St.



"SINCE YOU WENT AWAY" in its first five weeks at the Capitol Theatre, New York City, has grossed 15% MORE than the gross recorded in the first five weeks of "Gone With The Wind" playing four years ago at the Capitol Theatre! ****

****Note this important fact! Included in the first five weeks of the "GWTW" run was the biggest movie week of the year, from Christmas to New Year's. "Since You Went Away" did its record-smashing business during the most prolonged heat wave in the history of New York City!

David O. Selznick presents his first production since "Gone With The Wind" and "Rebecca"

"Since You Went Away"

starring

CLAUDETTE COLBERT • JENNIFER JONES • JOSEPH COTTEN
SHIRLEY TEMPLE • MONTY WOOLLEY • LIONEL BARRYMORE
ROBERT WALKER • Directed by JOHN CROMWELL • Released thru UNITED ARTISTS

Fly Tells AFRA-Tele, FM, AM, Locals Can Boost Employment; Raps Spots And Fadeout of Public Servicers

Cleveland, Aug. 29.

Radio's twin postwar developments —television and FM—will create enough jobs to absorb industry's members now in the armed services, maintain present employees and afford employment to the parade of younger men and women who constantly are entering the field.

This prediction was made last Saturday night (25) by James L. Fly, chairman of the FCC, speaking before the annual supper convention of the American Federation of Radio Artists at the Hotel Carter.

Other possible fields of employment, Fly pointed out, existed in the expansion of local program facilities. At the same time, he told the delegates to the sixth AFRA convention, "a large portion of all radio programs are produced by the major advertising agencies. Such programs are certainly among the most skillful and most popular on the air; the advertising agencies have unquestionably succeeded in mastering the technique of entertaining huge masses of people by means of their great network shows."

"Programs thus produced, of course, have their limitations; it might prove unfortunate if our public radio forums devoted to the discussion of controversial public issues, or our major education programs, fell under the domination of advertising agencies, or if doses of covert propaganda were injected into shows meant to amuse listener and sell products."

Following the conclusion of the war, Fly maintained that "broadcasting will be on as firm ground as any industry in the land."

He declared that "industry experts predict that we will be manufacturing 5,000,000 new FM receivers a year during the first four years after the war; and that at the end of the period we will have as many FM stations as AM. This means a great increase in employment opportunities through FM alone.

"I hope," he added, "that there will be room on the air for as many FM stations as any community can support—except possibly in the most congested urban centers."

Fly declared he did not want to see FM stations use their facilities "merely to rebroadcast those programs already audible by AM and thus make FM a mere duplicate or mirror image of AM." This, he added, would waste the "vast potentialities which FM affords for new programs."

Talents on Way

During the period when FM stations are being established—"the transition period"—Fly said, "the Commission rules should continue to require separate programming and to permit the broadcast of AM programs in such ratio as will provide for the adequate development of FM and the exploitation of its advantages in the interests of FM itself and the public consistent with sound economic operation by the broadcaster."

Fly touched on the non-commercial educational FM bands and said that the need for them exists. He maintained that "broadcasting has much to bring to education" and said that was still another avenue for radio employment.

Television, too, will provide much employment, and plans "for coast-to-coast television networks are already in the making—the years or even decades which went into the mastering of such other media as moving pictures and aural broadcasting must here be mastered on the run and right away," he stated.

Fly stressed the possibilities of new employment in local radio stations. He pointed out that 40 to 50% of all broadcast time of all stations is devoted to programs of network origin; 42% to recorded music and "certainly less than 20% and probably as little as 10% of all radio programming is of local live origin.

"Of this," he added, "the largest single part appears to be news broadcasts, which may involve only an announcer reading news bulletins as they come off the wire. According to reports to the FCC, the 747 unlimited-time stations reporting employed only 620 full-time script writers, or eight-tenths of one writer per station. They employed only 439 program executives, or six-tenths of a program executive per station. They employed an average

(Continued on page 34)

'Keepsakes' Bows Out After Sept. 24 Show

"Keepsakes," light opera musical stanza featuring Dorothy Kirsten, Mack Harrell and an orch conducted by Tom Jones, on the Blue in the 8:30-8-55 p.m. spot Sundays for the past year sponsored by Carter's Little Liver Pills, will cancel out after the Sept. 24 program.

Ted Bates agency, on behalf of the client, reports that Blue has taken away the time, and web exec confirmed fact that slot has been offered to other sponsors, but nothing new set yet. Network exec added that Carter's has option on time niche until first of year, but can cancel pact at end of current 13-week period.

Tom McKnight To Produce Philco 'Hall of Fame'

Tom McKnight, ex-U. S. major, now returned to civilian life, is en route back to Hollywood following a quickie trip to New York to huddle with John E. McMillin, executive producer of the Philco "Radio Hall of Fame." McKnight will produce the show when it returns to the air Oct. 1, replacing the same full-hour now occupied on the Blue by the summer replacement. McKnight is winding up his affairs on the Coast and returns to N. Y. pronto.

Paul Whiteman continues as the musical backbone of the fall show, and "Variety" likewise continues to select the talent for the "Hall of Fame" as last year.

McMillin has yet to decide on the permanent writers, emcee and other base components, but, after extending the Philco "Summer Hour" four more weeks, it's now pretty well set that the "Fame" format should be ready to resume Oct. 1.

Arney Reports NAB Finances

Washington, Aug. 29.

Operating expenses of NAB are running over $30,000 a month, which puts it in the big-business class and still gives it a comfortable margin within income, according to the annual report of Secretary-Treasurer Charles E. Arney, released here Sunday (27).

Arney's report showed that for the 15 months from April 1, 1943, to June 30, 1944, expenses totaled $448,300, plus accounts payable of $7,497. During the same period it took in $499,223. As of June 30, 1944, NAB had net cash on hand of $78,287. Biggest single item of expense was general administration, a $175,377 bite. Operation of the New York office stood second, for a total of $66,340.

Report shows that the NAB membership did a good job in the past year, increasing membership from 526 to 624, a gain of 98, including non-broadcasting associates. NAB rolls show 448 of its station members are network affiliates, 36 of them being affiliated with two webs. In addition, there are 108 non-affiliated locals, 4 FM stations, two nets—CBS and NBC—and 26 associates. Although Mutual and Blue are not connected with NAB directly, 140 of the latter's 195 outlets are; as are 147 of Mutual's 223 member stations.

San Antonio.—William P. Stringer, 27, of Teague, Tex., war correspondent for Reuters, killed in France, was former news assistant at WOAI here from Dec., 1940 to May, 1941.

He also formerly worked with the UP in Dallas and Austin.

Fearless Frankie

Hollywood, Aug. 20.

Frank Sinatra will find out tomorrow (Wed.) night whether the GIs are for him or ag'in him. For the first time since he started the Vimms series last season he'll originate his broadcast at a concentration of male trainees.

The foot soldiers at Camp Haan get the swoon treatment first hand, and if the reception is as favorable as anticipated he'll do more of them. Joan Leslie goes as guestar.

'Socker' Coe Talk At NAB Meet Calls For Pix-Tele Co-op

Chicago, Aug. 29.

Charles Francis "Socker" Coe, v.-p. and gen. counsel of the Motion Picture Producers and Distributors Assn. of America, put in an appearance at the NAB wartime conference here today (Tues.). The first film exec ever to address the broadcaster's annual powwows, Coe was expected to sound off; for a while there was a mild stir that perhaps after all the NAB crowd and radio in general might get its ears pinned back. But the "Socker" Coe talk the Broadcasters heard was but a mere variation on the theme of calmness that has characterized virtually all sessions thus far.

Coe did go so far as to remind the broadcasters, particularly those exploring the tele field, that there is such a thing as the motion picture industry; that it, too, is interested in the video medium and that unless the radio execs work with other forms of entertainment for a constantly higher type of program, it must relinquish its rights to that leadership. But that hardly comes under the heading of sensational, although by comparison with the tempo set at other meetings here, it was a little on the jolting side.

Coe Sounds Warning

Not unlike the pix industry, Coe told the broadcasters, radio may be "wholly entertaining, wholly exciting, wholly profitable, and still fail miserably to meet the obligations of education, fairness, moral and spiritual values, which are extraneous to the picture itself but remain a constant impost upon the industry."

Otherwise Coe's address yielded the following pertinent observations:

"Radio falls within the field of entertainment. You live on the strength of the entertainment that you provide, and for the first time in history you give away that vast pool of entertainment. That setup creates unique problems. Radio and motion pictures having inter-state dimensions, Government regulation steps in. Underdone, it is feeble. Overdone it is tyranny. Either is deadly. Regulation by Government should, in my judgment, be applied only to the degree that self-regulation within the radio industry falters."

"Radio will err in appalling measure if it allows the all-important advertiser to take over the show as would the advertiser if he agreed to take it over. We learned long ago in the motion picture industry that the surest way to empty a theatre is to put propaganda on the screen and over-commercializing a broadcast gives the same effect. Hence it's essential that the broadcasters maintain a proper balance between advertisers, programming and the engineering phase of radio.

Industry, in its efforts to convert to peace-time economy, will and should turn more and more to radio, he said. Public service programs, religious broadcasts and other types of constructive and informative programs are the "must" of tomorrow's broadcasts.

"Present trend of events is bringing motion pictures and television into closer and closer alliance and I think I am safe in saying that if television is to bring about a wedding between certain motion picture and radio functions each will benefit from the alliance," Coe declared.

OWL SHOW SHIFTS

Detroit, Aug. 29.

There's still going to be round-the-clock radio for this area's hundreds of thousands of war workers.

Although WJR recently withdrew from all night broadcasting, CKLW, the Mutual outlet at Windsor, Ont., across the river from here, takes over the 24-hour-a-day broadcasting on Sept. 1.

Blue Execs Drop Wholesale Kudo Tactics; Praise Outstanding Affiliates

Chicago, Aug. 29.

Instead of the customary "thank you, you're doing a swell job" that has characterized the networks' love fests and mutual admiration powwows, the Blue this year set off an innovation at the annual get-together Monday (28) of web officials and affiliated stations. In place of the flowery oratorical refrains, the Blue toppers handed out bouquets in terms of special citations to 13 affiliates that had contributed outstanding jobs in program and station promotion during the past year.

Based on the findings of account execs in the agencies handling Blue programs, the network moguls handed out specially inscribed awards to stations in four categories —those in cities of 500,000 and over; cities of from 100,000 to 500,000, from 50,000 to 100,000 and to affiliates reaching a populace of under 50,000.

Keith Kiggens, Blue v.-p. in charge of station relations, made the following awards:

Group 1—WFIL, Phila.; KXOK, St. Louis; WTQN, Minneapolis.

Group 2—WOWO, Ft. Wayne; WISH, Indianapolis; WRNL, Richmond.

Group 3—WCBS, Springfield, Ill.; WIZE, Springfield, O.; WROK, Rockford, Ill.

Group 4—WGGF, Coffeyville, Kan.; WKIP, Poughkeepsie; WBCM, Bay City, Mich.; KPQ, Wenatchee, Wash.

Annual huddle of the web officials and affiliated members brought out over 200 reps, with 165 of the web's 195 affiliates represented. Enthusiasm ran high, with such quips as the "fastest aggregation in the business" setting the keynote. Otherwise, it served to introduce to the gathering Chet LaRoche, the network's new executive committee chairman, along with Bob Kintner, the new v.-p. in charge of public service and public relations. Ed Noble, Mark Woods and Edgar Kobak were others who spoke, along with Kiggens, with the far-reaching potentialities of FM as the theme highlighted and Blue stations urged by prexy Woods to get on the FM band wagon.

The Blue's co-op program came in for particular salvoes, with Barney Cragston hailed as the "best co-op salesman" in the biz. Blue is launching an extensive ad campaign in Oct. in connection with its co-op program, it was disclosed.

Chicks & Chuck On Philco Summer Show

Chuck Goldstein, a vet in radio choral work (with the Modernaires, Meyer Rappaport's groups, et al.) has branched out with his own rhythm combo, 4 Chicks and Chuck.

They replace Hi. Lo, Jack and the Dame on the Philco "Summer Hour" next Sunday (Sept. 3), this combo having been on 13 weeks for the summer, but with the Philco "Radio Hall of Fame" not resuming until Oct. 1, the additional four weeks will be filled by Chicks & Chuck. Ilene Woods, Bob Johnston and Paul Whiteman's orchestra hold over into the winter series.

Myers-KOIN Inst. Big Chi Topic; Idea Spreading

Chicago, Aug. 29.

It begins to look as though C. W. "Chuck" Myers started something when he inaugurated that KOIN Radio Institute in Portland, Ore., this past summer. When you can get a bunch of commercially - minded broadcasters to sit up and take notice, as Myers appears to have done at the current NAB confab; when you can sell them on the potentialities of the enormous dividends in terms of community prestige to be derived from public service via educational work, it begins to look as though the stalemate of coin-conscious broadcasters vs. educators may soon be broken.

At any rate, Myers is looked upon as anything but a starry eyed visionary. Too frequently in the past he's demonstrated his b.o. acumen as a sound, practical broadcaster. And now that he's set a precedent by paying the freight for the first Radio Institute of its kind, it looks as though he may have started a trend toward converting other broadcasters into the educational field on a serious scale. Myers has been sounding out sentiment here on the wisdom of extending such Institutes into every metropolitan city in the country; his opinions on the subject are held here in high esteem.

From all indications Myers has already started the ball rolling, with Arthur Church currently mapping plans for a similar three-week Institute at KMBC, Kansas City, in cooperation with the Board of Education.

Myers believes there's actually no antipathy on the part of broadcasters toward such educational pitches. He believes, frankly, that they just don't know how to go about it properly. But he's convinced that education via radio is one of the public service aspects of programming that's destined for notable achievements—and in the not too distant future.

New Raleigh Show With Sosnik Orc, Carol Bruce, Brito and Youngman

Raleigh cigaret's "Beat the Band" goes off the air Sept. 6 and a new variety program takes over with maestro Harry Sosnik continuing at the helm, with an augmented orchestra. Carol Bruce, Phil Brito and Henny Youngman become the permanent personalities. Sosnik continues this show along with Hildegarde's "Raleigh Room" on Tuesdays.

Incidentally, starting last night (Tues.), Hildegarde flies in from Washington every Tuesday to broadcast from New York, following her three weeks of technical union difficulties with the extra D. C. musicians, plus a difficult electrical pickup from an improvised studio in the Hotel Statler, etc. When she goes to Detroit in three weeks, after winding up in Washington, that will present another problem. She's playing at the D. C. Statler, but skips her hostelry performance every Tuesday because of the broadcast.

Name Stanton To NAB Directorate

Chicago, Aug. 29.

NAB directorate personnel shifts revealed today have Paul W. Kesten, CBS exec v.p.; Ed Yocum, gen. mgr. of KGHL, Billings, Mont., and James W. Woodruff, WRBL, Atlanta, bowing out. Latter is headed for military service, and Yocum is joining CBS in an administrative capacity. (Details elsewhere in radio section.)

Kesten's resignation is cued to adherence of CBS policy favoring rotation of membership on the NAB board to bring web toppers closer to industry problems. Dr. Frank W. Stanton has been chosen to succeed Kesten. Latter was picked under regulation permitting the web to name its own candidate.

In addition, naming of Stanton for the post is being taken as indicative of CBS recognition of the 36-year-old v.p. who is regarded as one of the keenest administrators in the industry. In directing policies of CBS-owned-and-operated stations as part of his six-department setup it's felt that Stanton is ideally suited to sit in on industry councils.

Yocum is being succeeded as NAB director by Hugh Terry, of KLZ, Denver, while Woodruff's successor is John C. Bell, WBRC, Birmingham.

WLW REPS IN CHI

Cincinnati, Aug. 29.

Seven WLW execs, headed by James D. Shouse, v.p. of Crosley's broadcasting division, are in Chicago this week for the NAB conference.

They are Robert E. Dunville, gen. mgr.; Eldon Park, asst. gen. mgr.; Harry M. Smith, gen. sales mgr.; Roland J. Rockwell, engineering director; Marshall Terry, director of promotional activities, and Howard Chamberlain, program director.

NAB CONFAB OUT OF TUNE?

TIME FOR DECISION

Lask week (22) Rex Stout, head of the Writers' War Board, was scheduled to appear on the Edwin C. Hill program on CBS. Stout had prepared a script setting forth the Board's stand on what to do with postwar Germany and the archcriminals of Nazidom. The Board put itself on record in very positive terms—there can be no soft peace for Germany. The script was rejected by the network as being too controversial for a commercial program, since Johnson & Johnson pays the freight for the Hill stanza. CBS expressed its willingness to permit Stout to speak under such commercial auspices if he revised the script to present both sides of the question with equal force and emphasis. As an alternative Stout was offered a 15-minute sustaining spot if he would refrain from expressing his own opinions but appear as a reporter giving the opinions of others. The net result was that Stout did not go on the air and the Writers' War Board's uncompromising stand has not as yet been recorded.

How long can the networks afford to continue the policy of not permitting controversial subjects, or rather, not permitting themselves to take a stand on vital issues? When the all-important question of meting out justice to the enemy is uppermost in the minds of all Americans, how long can the networks afford to sit on the fence? By continuing with this namby-pamby attitude, they push themselves back further and further as a public force of any importance.

What, exactly, does CBS mean by "both sides of the question?" Would they like to give Hitler equal air time to state what he thinks should be done with him and his henchmen? Would it like to give the America Firsters and the "compromise boys" an opportunity of plead for a chance for Germany? Or would they rather kill, just as effectively, any moving and valuable ideas by relegating them to a sustaining period that, of necessity, is stuck away at a time when most dial twisters are slumbering?

It looks like the time for decision is drawing near. Sooner or later each network will have to decide exactly what place it wants to occupy with the public. Does it want to remain a straight commercial enterprise or does it want to project itself into the minds and hearts of its listening public as well? With issues of life and death, freedom or slavery, progress or retrogression cropping up more and more frequently as questions demanding vital decisions, how long can radio hope to hide behind the skirts of "fairness?"

The skirts may eventually hide radio completely.

G. W. Hill Switching $22,500 Benny Package to Luckies From Pall Mall

Switch in plans of George Washington Hill, new sponsor of the Jack Benny program, will find the comedian selling Lucky Strike ciggies instead of Pall Mall when he returns to the air on Oct. 1, it was reliably reported over the weekend. Behind the decision, it's understood, is the feeling of Hill that the Pall Mall sales volume doesn't justify the $22,500 weekly outlay for the Benny package, which still rates as one of the most expensive on the commercial programming sked. Furthermore, the switch in product for Benny ties in Hill's long time desire to wrap up his Lucky Strike radio sales campaign with a sock program commanding maximum audience pull, with the answer seen in Benny.

Reportedly involved in the switch is the permanent dropping of the Tommy Dorsey "Hit Parade" show for Luckies now occupying the Sunday night spot during Benny's absence from the air.

Hill, it's known, hasn't been any too happy over the listener pull of "Parade" which was one of the reasons why he yanked it out of the Friday night spot and shoved it into the Sunday night Benny segment, but indications now are that "Hit Parade" won't revert to Friday or any other night. Hill's Saturday night "All Time" show, it's felt, likewise hasn't exactly paid off in too impressive audience dividends, despite appearance of Frank Sinatra on the program. Latter show, however, stays set.

Switch of Benny from Hill's Pall Mall account to superplugging Luckies involves a curious agency angle. The Benny account was snared from Young & Rubicam by Ruthrauff & Ryan, latter agency handling Hill's Pall Mall account, when Benny said quits to General Foods and went for that $250,000 slush fund for exploitation. Luckies, however, is strictly a Foote, Cone & Belding account, which raises the question, "Who gets the Benny billings?" Reported that there'll either be a division of the billings among the two agencies or, despite the Luckies tag, R&R strings along with the account permanently.

UNION PACIFIC SHOW FROM NBC TO MUTUAL

Chicago, Aug. 29.

To top off its station affiliate meeting yesterday Mutual announced the signing of its first railroad account, the Union Pacific's "Your America" show, now heard over NBC from Omaha.

Contract, for 52 weeks, starts Oct. 7 over Mutual, from Station KBON, Omaha.

Name Ben Gimbel To Mutual Board

Chicago, Aug. 29.

Benedict Gimbel, Jr., head of WIP, Philadelphia, was elected to the Board of Directors of Mutual at the annual meeting held by net officials at the Drake Hotel. The board also confirmed the network's policy of making the World's Series broadcasts available to stations not affiliated with Mutual in any territory where an MBS affiliate was not carrying the series as a regular feature.

Annual meet yesterday (28) was a briefie at which prexy Miller McClintock spoke of Mutual's plans for the coming year, and Ed Wood, sales manager, discussed post-war plans of the net. Importance of news coverage in the post-war reconstruction period was stressed. McClintock opined that interest in news after the war will not be diminished as so many listeners have gotten into the habit that they will continue. Mutual won't be behind in FM either, he said. T. C. Streibert, of WOR, N. Y., spoke briefly on the importance of station and network cooperation on matter of programming. Some 150 affiliate reps attended.

FEAR BRUSH FOR GI JOBS, TELE, FM

By GEORGE ROSEN

Chicago, Aug. 29.

As the National Association of Broadcasters War Conference moved into its second day at the Palmer House today (Tues.) there appears to be a mounting feeling that the entire thing was a mistake. That so little shapes up in the way of actual accomplishment between now and Thursday's (31) bowout session that it would have been the better part of wisdom for NAB prexy John H. Ryan to have yielded to ODT requests and told the delegates to stay at home.

On one particular aspect of this year's convention there is definitely a strong feeling and the conviction among some key men in the industry is that, as long as the NAB was insistent on bringing the membership together from all parts of the country in the face of wartime travel restrictions, etc., there seems little justification for setting up a cut-and-dried, routine agenda while vital, paramount issues facing the industry on the eve of a reconversion era are virtually ignored.

These critics of the War Conference cite as keynoting the tempo of the four-day conclave, Ryan's opening address this morning (29) which, they point out, makes no attempt at justifying the call for the convention and, for the most part, quotes extensively from his annual report. Latter details the industry's contribution on war activities highlighting the already heralded fact that more than 54,000,000,000 listener impressions have been directed to the war effort by the broadcasting industry, with the value of the contribution for 1943 alone totaling $202,000,000.

It was this same report that irked a number of the delegates who, in perusing a breakdown of the accomplishments of the various NAB committees, significantly pointed to the reference anent the NAB's Committee on Postwar Planning—a mere reference that no meeting has taken place as yet, hence no report to submit to the delegates.

On the other hand, here are some of the pertinent questions being posed which, on the surface of things, will go by the boards with no apparent signs of activity toward their solution:

1. Why is nothing being done at this time to tighten up the industry's organization?

2. Why isn't the NAB giving serious and thoughtful attention this year to the technical advances particularly growing out of FM and television?

3. Why isn't something being done public service-wise in the interest of helping to solve vital postwar problems such as unemployment?

4. What about the product itself? Why is radio doing nothing to tighten up on the standards of commercialism? Why doesn't the NAB stimulate broadcasters to do something about those commercials, particularly the tone of voice on the news broadcasts when the same impassioned delivery is applied to a commercial as to a world-shaking event? It's felt that the wartime period of prosperity among broadcasters has made for a relaxation of these standards which

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FRENCH RADIO TAKEN OUT OF NAZI HANDS

Washington, Aug. 29.

French report they are now broadcasting over six medium wave lengths in the Paris area on the Allied-controlled Radio Diffusion de la Nation Francaise. However, only two have been picked up here by FCC monitors.

As of Sunday, all but one of the French broadcast stations was in Allied hands. The one was the Lille radio near the Belgian border which was relaying programs of the Nazi controlled Belgian home radio.

Inside Chi Dope Has Ed Kobak On Way Out At Blue; Mutual Tie Hinted

Chicago, Aug. 29.

Though to all outward appearances there was an air of calm and serenity as the Blue network execs gathered here yesterday (28) for huddles with their affiliate station reps, nevertheless it's definitely known among some of the industry toppers here for the NAB conclave that a serious disruption exists among the web's execs. One thing appears certain—that Edgar Kobak, exec veepee of the Blue, is casting about for another job.

In some quarters there's been conjecture that he may be headed for the general managership of Mutual, if not top man there, with the latter web long on the lookout for an industry leader with a firm, sound knowledge and background of broadcasting. But this is only conjecture. Yet the fact remains, with key men discussing it in corridor talk, that the Kobak-Blue divorce appears imminent and inevitable.

Feeling between Kobak and the other Blue toppers, it's said, has been running high ever since Chet LaRoche, former chairman of the board of Young & Rubicam, was brought into the Blue fold. Since then, it's reported, Kobak has been bypassed by Ed Noble, Mark Woods, net prexy, and La Roche, on a number of important decisions affecting policies.

Furthermore, the rift purportedly also embraces division of opinion between Noble and Kobak on programming. As talk here has it, Noble is interested in "cleaning house" on shows that, he feels, don't measure up to the standard that should be set for the network, while Kobak takes the position that the sponsors of such shows played along with the Blue while it was groping to find itself and hence shouldn't be kicked around now. It's said that Kobak put up a losing battle to retain those programs, with a resultant switch in policy cueing a new programming structure.

Significant, of course, is the fact that it was Kobak, in the days when he was with Lord & Thomas handling the Red and Blue accounts for NBC, who made the pitch to David Sarnoff for the divorcement of the two nets and the Blue going out on its own, with Kobak himself drawing up the plans for the new network. In subsequently moving over to the Blue, Kobak could have become president of the web, but instead stepped in as exec veepee with Woods moving in as prexy.

Suite Shortage

Chicago, Aug. 29.

With only 40-odd suites available at the Palmer House for the NAB confab, some delegates were plenty burned to discover that under the room allocation scheme suites had been released to transcription companies, ad agencies and other associated members. As result, some broadcasters were left cooling their heels, especially those who had made reservations many weeks ago.

While all activities centered in Palmer House, the crowded conditions resulted in the Drake, Ambassador, etc., getting just as big a play.

Tom Lewis Seen Blue Coast V.P.

Chicago, Aug. 29.

Announcement of the appointment of Lt.-Col Tom Lewis to the vice-presidency in charge of Coast operations of the Blue network will be made shortly, according to top execs of the network. Lewis, formerly v.p. in charge of the Hollywood office of Young & Rubicam, entered the Army three years ago. He is expected to get his Army discharge in the next three weeks.

Appointment of Don Searle as gen. mgr. of West Coast Blue net operations last week, together with the Lewis appointment, will fill the gap made when Don Gilman resigned to become exec v.p. of the California Oil and Gas Ass'n. Searle had formerly owned stations in Omaha and Lincoln, disposing of them a year ago to join the Blue exec. staff.

OWI Femme Allocation Plan Makes Strong Bid For NAB Distaff Support

Chicago, Aug. 29.

After kicking around for more than a year-and-a-half with only half-hearted support from the women broadcasters, the "Women's Allocation Plan" of the OWI Radio Division made a strong bid for the backing of the NAB Assn. of Women Directors at their meeting here yesterday (28).

Gimmick is that the OWI women's division got the cart before the horse and sent 40-page radio war program guides out to the various women's program directors with no advance explanation or publicity. Result was that guides invarially wound up in the wastebasket.

The Women's Radio Allocation plan as presented to AWD wants women directors to agree to use one of four war campaigns on their program each week. Former 40-page guide has been slimmed down to 14 pages and will serve as vehicle for assignment of campaigns to the various shows.

Advantages of allocation plan as set up by Marion Sabatini, new director of women's activity for OWI domestic radio bureau, are that under the new setup all war messages will be syphoned through one channel thus avoiding duplication of plugs, attaining a more even flow of messages and avoiding out-of-date campaigns. New setup will also allow OWI to keep track of what stations are doing the best job.

$3,500 Solo Shot For Ralph Edwards Show

Ralph Edwards' "Truth or Consequences" has been signed for one evening show at the Intrastate Fair, York, Pa., Sept. 13, at $3,500, a fancy figure for one performance.

Edwards' comedy show has been off the air for the summer, but returns Sept. 9 again on NBC for Duz.

Tele, FM Facing Problems—Craven

Chicago, Aug. 29.

Intensive cooperation between broadcasters, set manufacturers, the FCC and the advertiser is the only manner in which the postwar problems of the broadcasting industry can be solved, T. A. M. Craven told NAB delegates here today (29). Craven, v.p. of the Iowa Broadcasting Co. and former FCC commissioner, said that it will require 10 years at the very least of construction and organization before the broadcasters can achieve a sound economic operation on a national scale.

"Immediately after the war, the radio industry will be confronted with the pressing problems of frequency modulation, television, radio newsprint services, facsimile broadcasting and linking networks together by radio instead of by air lines," said Craven. "Yet no man in the radio industry can do more than guess which of the various mediums will be developed first or how long it will take. During the transition period millions of dollars will be expended on equipment much of which will be obsolete in a comparatively short time."

Securing of new capital to finance the new FM and television industry will be necessary but should not present any real problem, according to Craven, who pointed out that video

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Sponsors and Agencies Big Contributors in Blue's Growth to Man-Size in Three Years

Recent Mailing by Network Recounts 1944 Progress; Acknowledges Cooperation from Many Sources; Pledges to Make it Easier "To Do Business with Blue." Below are Excerpts from Letter by Edgar Kobak, Executive Vice-President

RIGHT after D-Day, Blue stations began wiring and writing us about the invasion news programs we were feeding them. One station, judging us from our service, said: "The Blue is now a mature network." Allowing for bias in our favor, we like to think our station is right—that *we are now man-size.*

Let us see how the Blue measures up to "man-size"—from all the aspects of broadcasting. We believe such a review will interest you, because if you are a sponsor it is good to know that the horse on which you put your money is paying out; and if you are not yet an advertiser, well—here's a medium that may soon fit into your marketing plans.

Big Handling of Big News

Man-size, we believe, describes the job we did on D-Day news: if you were tuned to a Blue station, we need not go into it. No one will forget that famous George Hicks broadcast from the gun-turret of a U. S. warship: Hicks emerged from it a "name," and now has a program of his own—Tuesdays and Thursdays at 10:15 P. M., EWT.

Memorable, too, was the work of our other foreign correspondents covering the invasion: Arthur Feldman, Thomas Grandin, Herbert Clark, Harold Peters and Ted Malone, all of whom turned in great stories. We want to thank the editors of *Time* and *Life* ("Time Views the News" program); AP, UP and INS; also BBC; and the Navy and War Departments—for their cooperation; and thanks to our contemporaries, NBC and CBS and MBS, for being together in the pool broadcasts.

Man-size was our coverage of the Republican National Convention in Chicago. Listeners to Blue stations got not merely the speeches; they got a running picture of proceedings from Ray Henle, on the speakers' platform; Martin Agronsky and Harry Wismer on the convention floor; William Hillman talking from the Blue booth; as well as Earl Godwin, Henry J. Taylor, Baukhage, Leon Henderson, Bryson Rash, Patricia Dougherty, and the editors of *Time* and *Life.* They also got a carefully reasoned summary every night by no less a personage than Mark Sullivan. No wonder *Variety* said that the Blue had the "best all-around coverage" of the Republican Convention of any network.

The Democratic Convention was covered with equal thoroughness and news-flair; not only was the same battery of Blue commentators again on hand, but their ranks were augmented by Walter Kiernan and by Clete Roberts, Blue war correspondent for the Southwest Pacific, attached to General MacArthur's headquarters—who served at the convention as a special roving reporter. Ernest K. Lindley, famed Washington correspondent for *Newsweek*, did the summary after each session exclusively for the Blue.

More Stations, More Coverage

From the viewpoint of stations and coverage, we believe the *man-size* fits. The most recent development has been, of course, the purchase by the Blue of Station KECA in Los Angeles. Other developments include the moving of WJZ to Lodi, N. J., so that this station now blankets the New York market; and the addition of 21 stations to the Blue since January 1, 1944.

Progress in Programming

Our Daytime Programming philosophy (based on survey findings that listeners want *more than* serials, they want variety) is proving out. We believe we are now man-size in *listening.* Hooper, who should know, says that taking the morning hours—9 to 12—the Blue has been in top position, i.e. ahead of all other networks, every month from January, 1944, on. *That* didn't happen by virtue of one program which pushed up the average, but by virtue of consistent performance all through the morning. (Incidentally, we do have the No. 1 rating morning program on the Blue—"Breakfast at Sardi's.")

And it begins to look as though in the afternoon, we are going to duplicate our morning performance.

Another program point: Since January, 1942, the Blue has originated, produced and sold more programs than any other network. We believe the reason is not that the Blue has a corner on program brains or ability or even money; but simply that we are honest enough to admit we haven't such a corner and welcome brains when they appear.

Advertisers Find Net Man-Size

Now comes the crucial question: do *advertisers* think we have grown to man-size? Let us judge what they think by what they do. When they bought BLUE, *part* of the reason may have been that there was no time elsewhere; but when they renew and stay on the Blue, then it must be because the Blue delivers audiences at a profitable figure.

In the period January-July, 1944, we added 23 new advertisers to our roster and have sold 11 new programs to old advertisers. When you turn to our list of new and old advertisers, we invite your attention to two factors:

1—the importance of the advertisers who are on the BLUE (figure for yourself whether they are the sort who would buy a network because they like the salesman's hair-cut, or because they want results)

2—the type of program and the caliber of the artists (more and more, advertisers are investing enough money to insure good shows — knowing that people listen to programs, not to kilocycles)

Another important point about BLUE advertisers is the consistency with which they order the full BLUE. At this writing there are 36 sponsors whose 45 programs were so ordered. Man-size networks, so to speak.

Never Too Young or Too Old

In addition to all this we believe we are doing

a man-size job of covering listeners' interest. They are (almost) never too young or too old to get pleasure out of tuning to the BLUE.

For kids of pre-school and school age, we have the biggest block of children's programs of any network; for the "bobby sox" age we have the top name bands of the country, Spotlight Bands; for the serious minded we have the Metropolitan Opera, the Boston Symphony, and Town Meeting of the Air. Check the Blue's summer schedule—the new comedy shows make us perhaps the No. 1 comedy network in the summer with a challenge to old time comedy programs returning in the fall. Man-size? You be the judge.

Now, how about the part our network is playing in the industry: let us be content with citing the fact that at the Conference of Education by Radio, held in May at Columbus, O., our representatives were far from silent. We have also been vocal about the rating service picture. And we think that we were pioneering for all radio when we entered the International field through our affiliation with a group of leading stations in Brazil. Also, the Blue has its eyes and its mind on Television and FM.

An Industry Job

Our national advertising campaign is man-size, too, we think. We have long believed that the radio industry needed and would benefit from a broad-gauge advertising campaign—a year-round "listener-relations" project designed to dramatize for the people exactly what broadcasting was doing to serve them; what radio meant in terms that were at the same time broad and intimate. In other words, a job for the industry's leader. That job, we undertook.

The doing of so many things in ways bigger than we have ever done them before has required more people—we have more people. When we started out, February 1, 1942, we had 407 people. On July 1, 1944, our payroll totaled 769. Meantime, 138 of our men and women are in the Armed Forces of our country.

Living Up to A Slogan

One final remark: you might think from what we have said that we are pretty pleased with ourselves. *Well, we are not.* We aren't satisfied that we can't do better—and we are going to try and try hard. For example, we have under way a *Blueprint* of future operations—to assure the best possible all-round postwar service to listeners and advertisers. Our slogan is "It's easy to do business with the Blue." Sometimes, we are sure, it isn't so easy—and realizing the fault is ours, we are going to continue working and improving so that our slogan will be true in every sense of every word.

NEW COAST-TO-COAST ADVERTISERS ON THE BLUE

(Added Since January 1, 1944)

EVENING

ADVERTISER	PROGRAM	DAY & TIME	
American Cyanamid Co.	The Doctor Talks It Over	Fri.	10:30-10:45
American Meat Institute	Life of Riley	Sun.	10:00-10:30
Borden Company	Ed Wynn	Fri.	7:00- 7:30
*Bristol-Myers	Nit Wit Court	Tues.	8:30- 9:00
*Commer Products	My Best Girls	Wed.	8:30- 9:00
Elgin Watch Company	Keep Up With the World	Sun.	10:30-11:00
Esquire, Inc.	Coronet Story Teller	M-Fri.	9:55-10:00
	Coronet Quick Quiz	Sat.	9:55-10:00
Eversharp, Inc.	Let Yourself Go	Tues.	10:30-11:00
Falstaff Brewing Co.	Falstaff Show (central zone)	M-W-F	11:00-11:15
*Ford Motor Co.	Greenfield Chapel Service	Sun.	8:00- 8:15
	Early American Dance Music	Sat.	8:00- 8:30
Hastings Mfg. Co.	Earl Godwin	Fri.	10:00-10:15
Hires, The Chas. E. Co.	Heidt Time for Hires	Mon.	7:00- 7:30
Kem-Tone	Dunninger (formerly sust.)	Wed.	9:00- 9:30
Larus & Brother Co., Inc.	Musical Autographs	Sat.	10:00-10:30
Lockheed Aircraft	Herbert Marshall	Sat.	10:30-11:00
Manhattan Soap Company	Scramby Amby	Wed.	7:00- 7:30
McKesson & Robbins, Inc.	Joe E. Brown—Stop or Go	Thurs.	10:30-11:00
National Board of Fire Underwriters	Leland Stowe (formerly sust.)	Sat.	7:15- 7:30
Owens-Illinois Glass Co.	Fred Waring & His Pennsylvanians	Thurs.	7:00- 7:30
*Philco Corp.	Philco Summer Hour	Sun.	6:00- 7:00
Reader's Digest	America's Town Meeting of the Air (formerly sust.)	Thurs.	8:30- 9:30
**Scrutan Company	Monday Morning Headlines	Sun.	7:15- 7:30
Westinghouse Electric	Ted Malone	M-W-F	10:15-10:30

DAYTIME

Aluminum Co. of America	Ethel Barrymore	Sun.	3:30- 4:00
Borden Company	Fannie Hurst Presents	Sat.	10:00-10:30
Chatham Blankets	(Women's Service Program)	Sat.	11:00-11:15
Chef Boy-Ar-Dee Foods	What's Cookin'?	Sat.	10:30-10:55
*Clark, D. L. Co.	Mary Small Revue	Sun.	5:00- 5:30
Curtis Publishing Co.	The Listening Post	Tu.-Fri.	10:45-11:00
General Foods	Hop Harrigan	M-F	4:45- 5:00
Grove Laboratories	Leland Stowe—Commentator	Sun.	1:55- 2:00
Libby, McNeill & Libby	My True Story (formerly sust.)	M-F	10:00-10:25
Luft Co., George W.	Sammy Kaye's Tangee Serenade	Sun.	1:30- 1:55
*Pepper, Dr., Co.	Darts for Dough	Sun.	4:00- 4:30
Procter & Gamble	Breakfast at Sardi's	M-F	11:00-11:15
	Glamour Manor	M-F	12:00-12:30
**Quaker Oats	The Aunt Jemima Show	M-F	10:25-10:30
RKO Radio Pictures, Inc.	Hollywood Star Time	M-F	3:15- 3:30
Scripto Mfg. Co.	George Hicks	Sun.	1:15- 1:30
*Sherwin Williams	World of Song	Sun.	4:30- 5:00
**Sweets Co. of America	Kiernan's News Corner (East-Central only)	M-W-F	2:00- 2:15
Welch Grape Juice Co.	Time Views the News (formerly sust.)	M-W-F	4:30- 4:45

*New program for old advertiser (change or replacement)
**Additional program for old advertiser

OLD BLUE ADVERTISERS CONTINUING

(Day and Evening)

ADVERTISER	PROGRAM	DAY & TIME		STARTED
Allis-Chalmers Mfg. Co.	The Boston Symphony	Sat.	8:30- 9:30 PM	Dec. 25, 1943
Bristol-Myers Co.	Parker Family	Fri.	8:15- 8:30 PM	Oct. 1, 1939
Carter Products	Keepsakes	Sun.	8:30- 9:00 PM	Sept. 5, 1943
	Deadline Dramas	Sun.	12:00-12:30 Mid.	Dec. 26, 1943
	Jimmy Fidler	Sun.	9:45-10:00 PM	Mar. 2, 1942
Clipper Craft Clothes	Dorothy Thompson	Sun.	8:15- 8:30 PM	Mar. 19, 1942
Coca-Cola Co.	Spotlight Bands	M-Sat.	9:30- 9:55 PM	Sept. 21, 1942
	Morton Downey	M-Fri.	3:00- 3:15 PM	Feb. 8, 1943
Ford Motor Co.	Watch the World Go By	M-Fri.	8:00- 8:15 PM	July 12, 1942
General Mills, Inc.	Lone Ranger	M-W-F	7:30- 8:00 PM	May 4, 1942
	Jack Armstrong	M-W-F	5:30- 5:45 PM	Aug. 31, 1942
Gum Laboratories	Hello Sweetheart	Sat.	5:45- 6:00 PM	Dec. 18, 1943
Hall Brothers	Meet Your Navy	Fri.	8:30- 9:00 PM	Aug. 21, 1942
Harvel Watch Co.	John B. Kennedy	Sun.	1:00- 1:15 PM	Dec. 19, 1943
Jergens, Andrew, Co.	Walter Winchell	Sun.	9:00- 9:15 PM	Sept. 2, 1934
	Basin Street	Sun.	9:15- 9:45 PM	April 4, 1943
Kellogg Co.	Breakfast Club	M-Fri.	9:45-10:00 AM	July 5, 1943
	Breakfast at Sardi's	M-Fri.	11:15-11:30 AM	May 3, 1943
	Gil Martyn—News	M-Fri.	11:30-11:45 AM	Aug. 9, 1943
Lehn & Fink	Blind Date	Mon.	8:30- 9:00 PM	Oct. 25, 1943
Mail Pouch Tobacco Co.	Counterspy	Mon.	9:00- 9:30 PM	Sept. 28, 1942
Miles Laboratories, Inc.	Quiz Kids	Sun.	7:30- 8:00 PM	Sept. 4, 1940
	Fum 'N' Abner	M-Thurs.	8:15- 8:30 PM	Sept. 29, 1941
O'Cedar Corp.	Hot Copy	Sun.	5:30- 6:00 PM	Aug. 29, 1943
Quaker Oats Co.	Terry & the Pirates	M-Fri.	5:00- 5:15 PM	Feb. 1, 1943
Scrutan Company	Drew Pearson	Sun.	7:00- 7:15 PM	Oct. 12, 1941
Sloan, Dr. Earle S., Inc.	Gangbusters	Fri.	9:00- 9:30 PM	Oct. 14, 1940
Socony Vacuum Oil Co.	Raymond Gram Swing	M-Thurs.	10:00-10:15 PM	Sept. 28, 1942
Sweets Co. of America	Dick Tracy	M-Fri.	5:15- 5:30 PM	Mar. 15, 1943
Swift & Company	Breakfast Club	M-Sat.	9:30- 9:45 AM	Feb. 8, 1941
Wander Co.	Capt. Midnight	M-Fri.	5:45- 6:00 PM	Sept. 28, 1942
Williamson Candy Co.	Famous Jury Trials	Tues.	9:00- 9:30 PM	Nov. 11, 1940

The Blue Network

AMERICAN BROADCASTING SYSTEM, INC.

From the Production Centres

IN NEW YORK CITY . . .

Baritone Robert Merrill joined singing line-up on the NBC symphonic show, "Frank Black Presents."

Bill Bivens pacted as announcer for the Fred Waring show which bows in on the Blue Sept. 7. Bivens dittoed for the Waring-Chesterfield cross-the-board program on NBC....Connie Lembecke has joined cast of "The Goldbergs" in a running part....John P. Medbury writing the new "Ozzie and Harriet" show which tees off Oct. 8....NBC Promotion Dept. last week brought out in a limited edition a 176-page bound volume, "The Fourth Chime," detailing the net's role in collecting and distributing news reports from 1931 to the Normandy invasion. Slick job of documentation, profusely illustrated, was supervised by Charles P. Hammond, ad-promotion director....Norman Brokenshire, completely recovered from injuries suffered in a Long Island railroad accident recently, currently making the N. Y. agency rounds with a new program idea. His latest stint was handling the m.c. chores on an early-bird morning program over WMAL, Washington, D. C.

Mort Gottlieb, parttime telescripter, bought himself a mountain in Arkville, N. Y. Hill is complete with two pools and a mortgage....Nick Keesely, CBS program sales mgr., vacationing in New Rochelle, catching up on his golf....Maxine Keith, Mutual commentator, in Chi for NAB convention, to do her five broadcasts from there this week....WOV presenting two new across-the-board evening programs, beginning Tuesday, Sept. 5, "Peggy Lloyd's Band Parade," 55-minute platter session, and "Prairie Stars," half-hour of western and hillbilly music....Olivia de Havilland being offered for radio shots by Gale Associates....Jackson Beck will narrate NBC's new series of James Fenimore Cooper's "Leather Stocking Tales."

Dick Haymes renewed for fall and winter on NBC's "Everything For the Boys," continuing on after summer series winds up Sept. 19....Harry Wismer and H. Levan Richards pacted by Spalding to do tennis title finals from Forest Hills, Sept. 3-4. Thirty-four Mutual stations will carry Wismer also doing all-star football broadcast tonight (Wed.) on same net....Morgan Ryan, Sherman & Marquette account exec, back after three weeks' trip to Coast....William Weissel new night super at WQXR after Army discharge....Howard Claney signed as announcer for Ethel Barrymore show on Blue preeming Sept. 17. He'll continue on "Waltz Time," "American Album" and "American Melody Hour"....Larry Klee now scripting "Valiant Lady." Ruth Borden ditto on "Gal Sunday"....George Ansbro handling hitchhike gab on "Manhattan Merry-Go-Round"....Tourneau watch bankrolling two half-hour musicals on WQXR....Tim Liemert, CBS Coast newsman, assigned to Pacific combat staff.

IN CHICAGO . . .

WLS is the first and only U. S. station to receive WPB citation for salvage cooperation....Marine Lt. Eddie Firestone, Jr. (the original Joey Brewster) through town last week on way to California. Trip was in way of honeymoon for Firestone, who just married his childhood sweetheart....Will Grant, head of Grant advertising agency, back in town for a couple of weeks....Clair Heyer, formerly in advertising department of Armour, has been made assistant to Colonel Wentworth, director of Armour's livestock bureau....In Chi last week for NBC "On the Record" airer, Charlie Spivak learned that the eighth member of the lost U. S. bomber "Star Dreams," named in honor of Spivak's theme song, has been reported safe as a prisoner of war....Armand Hunter, Al Crews, Judith Waller, Homer Heck and the rest of the faculty took a terrific ribbing from the students of the NBC-Northwestern radio institute at the annual banquet held at the M. and M. Club last week....Lucy Monroe, radio and concert singer, and director of civic affairs for Blue network, traveled from N. Y. to sing the "Star Spangled Banner" at the opening of the annual Veterans of Foreign Wars convention here, against doctor's orders....The Bob Hope program, sponsored by Pepsodent, "National Barn Dance," sponsored by Miles Laboratories, and "World Parade," sponsored by the W. A. Sheaffer Pen Co., have all been renewed for 52 weeks.

Dr. Roy Shield, director of music for the NBC Central Division, again will take up the baton of vacationing Percy Faith, next Mon. (4), for the Chi-originated "Carnation Contented Hour." Faith will return for the Sept. 11 broadcast....John H. MacDonald, v.p. and general counsel of NBC, and Harry F. McKeen, NBC controller, in town last week....Bernard Berg, former script writer at WTMJ, Milwaukee, and a student at the NBC-Northwestern University Summer Radio Institute, bagged a position in the NBC Central Division continuity department...."Skip" Farrell on the Bowman "Milkwagon" show, heard over WGN, opened at the Camellia House of the Drake hotel last week....Jack Fulton, CBS singer, has turned

(Continued on page 30)

Curt Massey To Coast From Chi

Chicago, Aug. 29.

Desirous of locating in California, because of his health, Curt Massey is winding up his radio commitments here preparatory to leaving for Hollywood by Nov. 1. His show, "Starring Curt Massey," heard Saturdays over NBC, will, in all probability, be transferred to the Coast. He is dropping the "Reveille Roundup" shows, on which he appears with the Westerners, and has already resigned from the Schaefer "World Parade" program because he did not want to be tied down to a long-term contract. Massey makes his last appearance on this show Sept. 10.

The Westerners, with a replacement for Massey, will continue on "Reveille Roundup" and other shows here. Since Louise Massey's retirement two months ago, because of illness, group is now composed of Betty Bennett, Allen and Curt Massey, Larry Wellington and Paul Tenegis, bass player, who replaced Milt Mabie, husband of Louise Massey. Before heading west, Massey has been pacted to cut several records in New York for Columbia records, if the recording situation is cleared up by then. He also has been approached by several film companies and is considering a couple of the deals.

Bankrollers Go Along With WJR on Ad Policy Banning Midway Plugs

Detroit, Aug. 29.

Since announcing its new policy of restricting advertising, WJR has not lost a single advertiser because of the curtailment, Charles Burke, sales-manager, reveals.

Effective Sept. 1, Leo. J. Fitzpatrick has ordered all middle commercials eliminated from newscasts and a format which provides for not more than a 45 seconds opening and a 75 seconds closing announcement on the quarter-hour.

Companies which are conforming with the new newscast policy include: McKesson-Robbins, Grove's Labs; B. C. Remedies; Auto Owners Insurance; Cracker Jack; Sinclair Refining Cunningham drugstores of Detroit; Foster-Milburn; Penn Tobacco; Atlantic and Pacific (stores); Planter's Nut and Chocolate; Peter Paul, Inc.; DeKalb Agricultural Association; and Richman Bros.

McCANN-ERICKSON TO GROOM COAST ACCOUNT

Russ Johnston, McCann-Erickson radio producer, who left New York Monday (28), today (30) garnered the Soil Off account in San Francisco for the agency. Outfit, which makes a liquid cleanser to remove wall stains, is widely known out west, being on the CBS Pacific Network with 15-minute Truman Bradley newscasts four times weekly.

Planned to introduce the product in the east, south and midwest in a series of spot radio campaigns and time on local shows. Network show is possibility after nation-wide distribution.

Sinatra's Split Second Sked Shifting Scenes

Frank Sinatra will have to move fast to shift his Vimms program from the Coast to N. Y. next month. He leaves Hollywood, Sept. 24, day after a Lucky Strike broadcast, and is due for his Vimms show in N. Y. on the 27th. That's close figuring, but unavoidable.

If delays make it necessary, the singer will stop off in Chicago for the Vimms show (27). He will be travelling with all the people required for the show.

"AS LONG as our government is administered for the good of the people, and is regulated by their will; as long as it secures to us the rights of persons and of property, liberty of conscience and of the press, it will be worth defending."

ANDREW JACKSON

FREE SPEECH
"MIKE"

HEAR
"VICTORY FOB"
CBS COAST TO COAST
Saturdays 3:00 PM E.W.T.

RADIO STATIONS
WJR ★ WGAR ★ KMPC
DETROIT CLEVELAND LOS ANGELES

JAN RUBINI
World Famous Violinist and Conductor
Stopping every show consistently
in
Ken Murray's Blackouts of 1944
EL CAPITAN, HOLLYWOOD
Now in tenth week
also
Doubling at CLOVER CLUB
Available for radio, records, pictures
Personal Representative
TED LESSER

Fights at NBC to Set Pattern For Tele Sports Techniques Postwar

"Private fights" have been going on in NBC's N. Y. television studios during the past few weeks. The scraps, however, have nothing to do with internal strife over the net's video policy nor does it mean that all is not going smoothly in the television department.

Fights, actual boxing bouts featuring amateur talent, have been staged for top NBC execs to view on the tele screen while Bill Stern's sports announcing staff and the tele engineers have been trying to work out an acceptable technique for postwar presentation of honest-to-goodness ring encounters. To get audience reaction, the studio "ringside" has been filled with web employees to supply holler, enthusiasm, etc., so as to get as close an approximation of actual arena conditions as possible. Understood, however, that audience reaction has not been too satisfactory, probably because it's next to impossible to recreate authentic ringside atmosphere—ask Hollywood.

Stern's big problem is to determine just what approach tele blow-by-blow announcers will have to adopt. Obviously, radio standards which call for drumming up of excitement and a noble effort by the gabber to keep up with the action (even if there isn't very much action in the ring) will not fill the video bill. Feeling in sports circles seems to be that an offstage voice, toned down so as not to distract attention from the screen, is the answer to telefisticasts.

An accurate knowledge of the ring game also is to be desired and Stern is looking for likely announcer prospects from the ranks of boxers, amateur or pro; boxing instructors, trainers, etc., who know the sport and are able to express themselves fluently and with intelligence.

Veepees John Royal and C. L. Menser plus other NBC execs have been witnessing the command performances which have been telecast on a closed circuit for their approval and suggestions. Interest shown by the web strengthens indications that NBC and the 20th Century Sporting Club, N. Y. (Mike Jacobs), have worked out an agreement for telecasting fights promoted by the latter.

Understood, in this connection, that Gillette, now sponsoring radio coverage of Jacobs promotions over Mutual, is protected on television rights for the bouts. However, Mutual, being without video facilities, seems in no position to handle the hear-see contract for Gillette so, in view of the NBC-20th Century hookup, it would appear that some of Gillette's substantial airtime expenditures for sports events will wind up in NBC coffers.

ED YOCUM JOINING CBS IN WASH. POST

Chicago, Aug. 29.

Effective Nov. 1, Ed Yocum, gen. mgr. of KGHL, Billings, Mont., will join CBS as director of the Washington office in the station relations dept. He will devote his time to Columbia affiliates in relation to general problems of allocations in station operations.

Joseph H. Ream, v.p. and sec. of CBS, said position was being created now because of anticipated increase in postwar problems arising from changes, infrequently allocations and new developments in broadcasting.

Yocum has been gen. mgr. of KGHL since 1935 and prior to that was active in newspaper and radio circles in the Northwest.

Toledo.—Johnny Lynn, formerly of Cleveland, has joined the announcing staff of WSPD.

M-G-M's "Music for Millions" and "Ziegfeld Follies"

New CAMEL PROGRAM, Friday 10 p.m., EWT

Mgt.: LOU CLAYTON

SALT LAKE STATION HOLDING JOBS OPEN

Salt Lake City, Aug. 29.

KSL realigns staff with two heads under program director Ralph Hardy instead of one as heretofore. Earl J. Glade, Jr., is appointed as continuity acceptance head, in which position all copy to be broadcast by station will pass through his hands. Other half of program operations will be handled by Gene Halliday, production manager. Halliday has just returned to station after two years in the Marine Corps, before which he was station organist and music director. Previous to his KSL work, Halliday managed KLO, at Orgen.

Added to staff is Dorothy Jean Huddleston, continuity writer, formerly with KTAR, Tucson, and KTFI, Twin Falls, Idaho. Also, Ned Serrell, formerly of WIND, WCFL and KSTP, joins announcers' staff at KSL.

This station is finding that a few employees lost either to the armed forces, or to war work, are beginning to trickle back.

Quick Click by Russell Cues Buildup Ala 'Voice,' May Sub for Alan Jones

Andy Russell, the Mex singer currently featured on the Sunday night NBC Old Gold Jackie Gleason-Les Tremayne show, is skedded for a buildup via his own air show with the sponsor seeing in Russell potentialities for another Sinatra.

Deal is currently in the works whereby Russell will take over for Alan Jones on the Wednesday night Old Gold show when Jones checks off the program for Hollywood and pix. Russell would co-star the show with Frankie Carle, latter resuming on the program Oct. 29. Woody Herman has been the replacement during Carle's absence. J. Walter Thompson is the agency on the Old Gold account.

BLUE'S CONRAD TO COAST FROM N. Y.

Chicago, Aug. 29.

Transfer of Francis Conrad from the Blue net's N.Y. office to Hollywood as station relations rep was announced yesterday (28) at the annual huddle of network officials and affiliates.

Jim Connelly also goes from the N.Y. office to Chi to serve in a similar capacity.

Y&R's 'Thin Man,' Newser Shoves Them Ahead of JWT in Photo Finish

Acquisition of the 25-minute "Thin Man" program by Young & Rubicam agency effective Sept. 15, plus a 10-minute Tuesday night news period, once more reverses the picture on accumulated nighttime network hours with Y&R now taking over the lead from J. Walter Thompson by a margin of 30 minutes. Situation as of "Variety's" tabulation two weeks ago found Thompson retaining the coveted position which it had wrested from Y&R shortly before the first of the year, but pacting of the additional 35 minutes to the Y&R roster during the past week puts latter agency in the No. 1 position for the new air season.

As a result, Y&R goes to the post with eight hours and 55-miutes of accumulated nighttime programming, with Thompson holding eight hours and 20 minutes.

Y&R inherits "Thin Man" from the Benton & Bowles agency. Show remains in the General Foods family but will plug Grape Nuts and Grape Nuts Flakes on CBS (8:30-8:55) Friday nights opposite Duffy's on NBC starting Sept. 15. Ten-minute news period taken over by Y&R is the Tuesday night 6:45-6:55 "The World Today" segment on CBS.

FDR AT BREMERTON COST NETS $40,000

Washington, Aug. 29.

The webs and their affiliates were nicked to the tune of, roughly, $40,000 by the recent Roosevelt-Bremerton speech which the Army has had so much trouble in making up its mind about, and which was either "political" or "non-political," depending on whether you are a Republican or a Democrat.

Figure, according to estimates made here, covers what the webs lost through cancellation of commercial shows and what they had to ante out to the talent whose broadcasts were cancelled.

What apparently sends the shivers through the webs is the predicament they would have been in if the Army had not reversed its initial ruling. If the Bremerton speech had stayed "political," the nets faced the alternative of either trying to collect 40Gs from the Democratic National Comm. or of giving equivalent free time to the Republicans, Socialists and one or two other parties—also at $40,000 a bite.

It's a Blue Program at the Top

of all programs on the air

★

CAB JULY-AUGUST RATINGS GIVE BLUE THE LEAD AMONG LEADERS

The CAB report for July-August places the Jergen's Journal at the top of all programs on the air. This emphasizes two points which we on the BLUE have long pointed out:

PEOPLE TUNE TO PROGRAMS . . . meaning that people will seek out a show which appeals to them — no matter what the network.

THE BLUE DELIVERS RATINGS . . . the BLUE'S program policies in the past two years have created for the Network an increasing listening habit. Given a popular program, the BLUE delivers ratings that mean listeners and sales.

Here you have further proof that *there is a change in the broadcasting picture* . . . with the BLUE's role assuming increased importance . . . day by day.

The Blue Network

AMERICAN BROADCASTING SYSTEM, INC.

Back to 'On Way Up'

Chicago, Aug. 29.

That there is a growing consciousness on the part of some of the industry toppers of a tendency toward smugness among broadcasters who are "basking in the sunshine of a wartime lush period" was evidenced in the warnings that keynoted some of the network execs' talks as they powwowed with affiliated station reps here Monday (28).

Serving notice that station operators must emerge from their "dream world" and sense the trend of events, the network toppers were blunt in their declarations that unless the broadcasters stripped themselves of their "big shot" attitudes, took off their stuffed shirts and returned once more to the pioneering spirit as exemplified when "they were on the way up," there appeared a strong likelihood that all their wartime gains in revenue would be lost in the postwar era when other ad media once more open up.

The station operators were urged to analyze themselves, to take stock and to help rid the industry of guys who were in for a "free ride" and not living up to their obligations to the people.

JOHN MERRIFIELD DEM. FARM DIRECTOR

John Merrifield has been appointed farm director of the radio division of the Democratic National Committee. Merrifield is on leave of absence from WHAS, Louisville, where he has been farm director since April, 1940.

Prior to his WHAS post Merrifield was farm director of WLW. He will develop special farm programs for the Democratic National Committee to be broadcast in the middle west.

CBS Promosh Plans For 'School of Air'

Big promotion and publicity campaign is planned by CBS to launch the 15th year of the "American School of the Air" stanza when it returns to the network Oct. 9 in the 9:15-9:45 a.m. slot.

One of the oldest programs on the air, stint is also one of radio's biggest undertakings, broadcast five half-hours per week from October through April, each stanza being different from its predecessor.

Have you ever twirled your dial to Steve Ellis' all-night show, "Moonlight Saving Time," on WOR between the hours of 2:00 to 5:30 A.M? You have! Then, sir, you're one of more than a quarter-million people who enjoy this great show nightly.

The program is, of course, almost a day's radio crammed into three and a half hours of moontime. It's orchestras; name orchestras, we mean; quizzes, star-studded recordings, sports news, the dipsey-doodle chatter of Steve Ellis. On the more serious side, "Moonlight Saving Time" is world news fresh from the ticker, on the hour and half-hour ... almost everything that radio can offer!

And what it does for sponsors is no longer a secret, but a simple matter of turning night into hay.

SAMPLES:

★ One man offered a free package containing 4 razor blades. It cost him $20.00 to do this. He received 308 requests.

★ Another offered a small pack of tobacco and a pouch. The 3 announcements to make the offer cost him $60.00. The result—1,344 requests for the tobacco and pouch.

We could go on talking. But why don't *you* go on "Moonlight Saving Time?" The cost is so very small; the results are so very great.

Ask us to tell you more. Our address is

WOR MUTUAL

—that power-full station at 1440 Broadway, in New York

DUTTON QUITS SIMMS SHOW FOR OWN PITCH

Hollywood, Aug. 29.

After two years of writing and producing the Ginny Simms programs for Philip Morris ciggies, Myron "Mike" Dutton has turned in his resignation and leaves tomorrow (Wed.) for New York to negotiate sponsorship of a new program idea dealing with returned war vets.

No successor has been named.

Blue Wants Two 7 P.M. Sponsors

Blue network sales staff is conducting a concentrated drive to interest sponsors in the Tuesday and Wednesday 7 to 7:30 p.m. spots in an effort to provide an attractive across-the-board lineup in that time.

Feeling is that, with Fred Waring and Ed Wynn preeming next month, Thurs. and Fri. respectively, in the 7 o'clock spot and the Horace Heidt-Hires program a fixture on Monday night, the Tuesday and Wednesday gaps should be filled with audience appeal shows to strengthen the Blue's week-long programming position.

Understood the word has been passed along to web sustainers that salesmen are working on the two 7 p.m. vacancies with hints being advanced that, if the sustainers can bolster their show sufficiently they will be in the running for sponsorship unless clients pop up with shows of their own to spot.

Craven

Continued from page 25

is already one of the most publicized subjects in America while still not even out of the experimental stage. Actually, from the standpoint of ultimate public confidence, the ease of securing capital may be one of the really big headaches of the next few years in the broadcasting field.

"Purchase of television, FM and even AM receivers will be vitally affected by the purchasing power of the public in the years immediately following the war," said Craven, "yet the number of sets that will be sold will be in direct ratio to the standard of television programs telecast."

FM will make possible the establishment of stations in communities not now adequately served. Every existing AM broadcaster, particularly those in large cities, may have to provide an FM service in the future. Ultimately FM may become the principal method of broadcasting by the present regional and local stations in the thickly populated areas of the country, with AM becoming the media for serving rural areas.

Cost of television construction and programming will undoubtedly result in the larger cities having video service years before the rural areas begin to be serviced, yet it will be impossible for the industry to operate profitably unless facilities are provided on a national scale, declared Craven.

Close Cooperation

Heretofore set manufacturers have to a large degree disregarded the broadcasters, which will probably not be the case in postwar years, for it is becoming vitally necessary that mechanical equipment manufacturers and the users of that equipment work in the closest cooperation because of the many changes expected in the industry in the years to come.

Advertisers of today will become video program sponsors the minute that the new industry can show that it is economically workable from a coverage standpoint, said Craven, which means that the "new radio" must earn public acceptance in the form of "listening-reading or looking" in sufficient numbers of population to insure a return on the advertising dollar. In other words, when sufficient numbers of modern transmitters are linked together to render service on a national as well as on a regional and local scale with program services which meet with public approval, the advertiser will support the new radio.

Newark.—Application to build an $80,000 FM station at Newark, Ohio, after the war has been filed with the FCC by the Newark Advocate Printing Co. Station would have an estimated coverage of 10,000 square miles with a channel of 45,700 kilocycles.

From the Production Centers

Continued from page 28

down offers to move to New York....Gordon VanDover, the Harry of "Tom, Dick and Harry," has rejoined WJJD staff, emceeing "1160 Club," show he originated last year....Eddy Howard and his orch, Connee Boswell, and Victor Borge starred on "For the Record," Monday (27) in the second of two broadcasts from Chi....The Wander Company, makers of Ovaltine, has renewed for another 39 weeks "Captain Midnight," aired over the Blue network.

IN HOLLYWOOD . . .

Al "Cappy" Capstaff takes over production of the Bob Hope show for Foote, Cone & Belding from Thomas Conrad Sawyer, who draws another assignment from the agency. Capstaff is handling the Phil Harris Luckies' summer sesh and Frank Sinatra cut-ins on "Hit Parade"....N. W. Ayer's Arthur White and United Drug's Sam Hartford in town for 10 days to cut four quarter-hour programs for "The Rexall Review." Phil Cohan directs the series with Robert Benchley, Charles Butterworth, Cass Daley, Ray Eberle and Lud Gluskin's orchestra. Rubber network stretches to 217 stations....Stanley Resor, prexy of J. Walter Thompson, due Labor Day on his annual Coast call....Fox Case takes his CBS special events gang to Redding, Cal., Sept. 9, for the first big splash at Shasta Dam....Graeme Fletcher, late of KFH, Wichita, Kan., now has his own commentary series on NBC Pacific net with Campbell Cereal footing the bills....KFWB drew a salute from the "Breakfast Club" for broadcasting their weekly doings for 17 years....Wendy Williams, NBC continuity acceptance editor, summoned to Topeka, Kan., by death of his father....Jean Hersholt's broadcast last week of "Dr. Christian" was his 300th in eight years for Chesebrough vaseline....Rupert Hughes now flipping quips over KMPC in a dish called "To the Ladies"....G. W. "Johnny" Johnstone made a lot of friends for the Blue in his all-too-brief visit here. He was on the go day and night casing the Coast for the D-Day in the Pacific to come....Walter Wade hiked home after signing up Lum and Abner for another year....Judy Garland, Ed Gardner and Leo Carrillo, in that order, will do guest duty with Edgar Bergen starting Sept. 3. New dummy on the show has been tagged "Effie Klinker"....John Burton, who's been around, now war experting on KHJ.

N. Y. State Uses Spots Donated by Stations In Back-to-School Drive

Albany, Aug. 29.

For the first time in the history of the New York State Education Department it has enlisted the cooperation of radio stations in a spot announcement campaign. A series of messages of varying lengths stressing the urgent necessity for youngsters to return to school and complete their courses has been prepared and is being broadcast over outlets throughout the State.

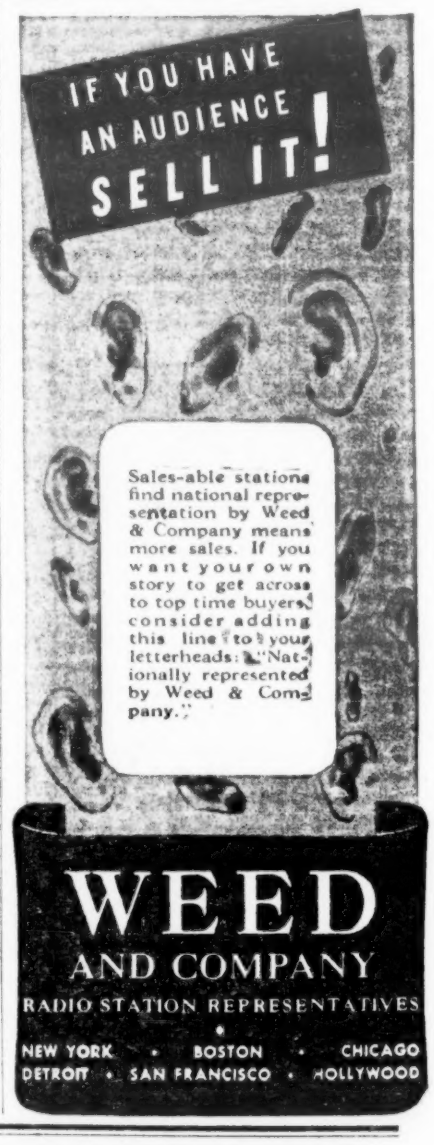
Max Bildersee, supervisor of radio in the bureau of visual and radio education and one-time official of the educational divisions of BBC and NBC, took a 10-day trip on which he made contact with station and program managers in larger communities. The campaign, which had to be projected in a hurry, due to the time factor, was set rolling in each city soon after Bildersee visited it.

Taking cognizance of the fact that stations are loaded with war and public service messages, the Education dept. asked the managements to give such assistance as they could. Ward Bowen, director of the visual aid and radio bureau, declared that station cooperation had surpassed what had been hoped for.

WCOL WANTS FM

Columbus, Aug. 29.

New owners of WCOL have applied to the FCC for an FM station on 48,500 kilocycles with coverage of 12,500 square miles. Application was filed by Lloyd A., Martha, Milton A. and Grace Pixley.



"Has Daddy been eating too many Wheaties again, Mommie?"

See here, young lady—there's no such thing as too many Wheaties! Daddy's chuck-full of that good ol' Wheaties feeling — the "go-get-'em" spirit packed in those big whole wheat flakes. Hefty nourishment and zippy flavor in Wheaties, "Breakfast of Champions."

Ryan Looks Forward to Radio's Role During Peacetime, Sees Big Job Ahead

Washington, Aug. 29.

War activities of broadcasters are emphasized in the annual report of J. Harold Ryan, NAB president, which was released here Sunday (27).

"It has been estimated," he said, "that from the beginning of the war to Jan. 1, 1944, broadcasting has furnished over 54,000,000,000 listener impressions directed to the war effort. A listener-impression is a message broadcast one time to one person. On the basis of the above estimate, this figure means that some message relating to the war has been brought home over 400 times on the average to every man, woman and child in this country—an accomplishment of truly gigantic proportions.

"As might be expected from the foregoing account, the monetary value of the time dedicated to the furtherance of war measures by both advertisers and networks and radio stations themselves has been enormous. Conservatively figured, the value of this contribution for the year 1943 alone reached the formidable figure of $202,000,000.

"The invasion of Normandy to liberate France and crush the German armies placed upon radio its greatest responsibility to do an effective news-reporting job. Radio reporters equipped with wire recorders accompanied the first waves of troops on to the beachheads and the American public was given a never-to-be-forgotten account of the battle as it progressed, with the accompaniment of fearful sounds of modern warfare. Broadcasting has marked a new high in factual and first-hand reporting of the war in its progress.

"We hear a great deal today on the subject of reconversion. Broadcasting must be prepared to make its reconversion after the war, just as must manufacturers and other industries. We have become accustomed to the high interest of the public in all war news during these critical times. When the war is over, will the public continue to want news over the air?

"The wise radio station is at this time preparing for the period when the keen public interest in news will have become somewhat dulled, and is now so building its news services that it will be prepared after the war to retain the interest of its listeners in the presentation of the news of a world at peace, and through this dissemination of news and information, play its part in maintaining peace throughout the world."

HUMBLE OIL REPEAT ON TEXAS FOOTBALL

San Antonio, Aug. 29.

The Humble Oil & Refining Co., for the 11th consecutive year, will air a heavy schedule of grid games on Texas stations. Opening broadcast is set for Sept. 30 over the Texas Quality Network. Games of the Southwest Conference, both at home and out of town will be aired. In addition, sectional and local games of interest will be aired. In addition to the TQN, the Lone Star Chain and the Texas State Network will be utilized as well as special hookups of stations for special regional contests.

Kern Tips, of KPRC, Houston, Bill Michaels of KABC, here, and Ves Box of KRLD, Dallas, will handle color and play-by-play. Account was placed through Franke-Wilkinson-Schiwetz.

Overseas for USO Since Jan. '43—Now in France

FRED LIGHTNER

Dir.: PHIL COSCIA

Comedy Writer

AVAILABLE SEPTEMBER 1

Will Consider Offers

BOX NO. 63

Variety, 154 West 46 St., New York 19

MYSTERY PAIR BIDS FOR H'BURG STATION

Harrisburg, Aug. 29.

While Herbert Kendrick and G. L. Hash are revealed to have filed an application with the FCC for a standard broadcast station license here, nothing of their intentions is known by the Chamber of Commerce. The men, who are not listed in the city directory, are described by the FCC as operators of the Harrisburg Broadcasting Co.

The city already has two stations, WHP and WKBO, and is represented on three major networks, WHP holding the CBS franchise, and WKBO being attached to both Mutual and the Blue network.

New in St. Loo

St. Louis, Aug. 29.

The Columbia Brewing Co., has added Virginia Woods to its KMOX shows. Miss Woods, formerly a featured vocalist with Bob Crosby's orch and on the staff of KNX, goes three times weekly on the Ben Feld show and five times weekly on "Starlight Serenade" all bankrolled by the suds maker.

Latest addition to the KMOX gabbing staff is Tiffin Reed, formerly with KFEQ, St. Joseph, Mo.

CARL ALSOP NEW S&M RADIO DIRECTOR

Chicago, Aug. 29.

Carlton Alsop, who has been directing the Judy Canova show on the Coast, has joined Sherman & Marquette as full time radio director and will have control over all the agency's radio activities. Alsop will divide his time between New York and Hollywood.

He succeeds Morgan Ryan, former radio director, who continues in the New York office as account executive for the Colgate Co.

Web Affiliates Lead With Chin By Taking Controversial Newscasts On 'All Or Nothing At All' Basis

Washington, Aug. 29.

One of the most critical problems of network affiliates has been brought into sharp focus by the recent FCC hearings on the petition of the United Automobile Workers, CIO, to lift the license of WHKC, Columbus, O., keen observers say here.

It is the matter of network commentators whose broadcasts are frequently controversial and angled.

"The local affiliate station," pointed out one industry spokesman, "merely contracts for the program. He accepts, unseen or unheard in advance, a program of comment which may, as it did in the case of WHKC, get the station into difficulties. The local station owner, once he has started relaying the program, will almost never dare to cut it off the air. And he can't even edit out parts he thinks will be objectionable to his local audience. He must take all or none—and take his chances with the public and FCC on a blind script.

"Just imagine newspaper editors, sight unseen and with no right to edit out objectionable parts, agreeing to put into his publication a syndicated columnist's sharp and angled opinions. They won't do it. But station owners take a chance, including operators of the largest outlets.

"This is a serious problem which radio must solve."

Carl Everson, v.p. and gen. mgr. of WHKC, admitted at the hearings last week that he was on that kind of spot. Under cross-examination by Ernest Goodman, UAW attorney, Everson said that some of the scripts of Fulton Lewis, Jr., Upton Close,

(Continued on page 33)

wmca PROGRAM FAIR

1 **RE-UNITE US, PLEASE**—Through broadcast appeals, this program actually locates missing friends, relatives, loved ones of servicemen. "Brings untold happiness" . . . "tremendous service" . . . "a godsend", say officials. Considered New York's most outstanding radio service. 2:03 to 3:00 p.m. Sundays.

2 **VERY TRULY YOURS**—Norman Jay, popular commentator, whose pertinent broadcast letters to world personalities bring critical events into sharp focus. A highly significant news show! 9:30 to 9:45 p.m., Monday, Wednesday, Friday.

3 **GRANGE HALL**—Popular square dances, starring Ed Durlacher, noted "caller", and the "Top-Hands". Western songs by Elton Britt. Listeners invited to dance at home! An hour's fun and music for entire family. 9:30 to 10:30 p.m. Saturdays.

4 **LABOR ARBITRATION**—Real-life labor and business disputes settled by Samuel R. Zack and group of prominent business men. Alive with human interest since jobs and careers are affected by the board's decisions. 9:03 to 10:00 p.m. Sundays.

5 **THE CALLAHANS**—New comedy riot! Zany radio boarding house with daffiest gang of ex-vaudevillians ever gathered under a mortgaged roof. Clever story plot, professional cast, good incidental music. 9:30 to 10:00 p.m. Tuesdays.

6 **LET'S LISTEN TO A STORY**—Welcome children's program based on ageless story-telling technique. Jane Evans pinch-hits for busy parents by narrating famous juvenile tales. No blood-and-thunder! Recommended by the United Parents Associations. 9:03 to 9:30 a.m. Sunday mornings.

7 **SHOOT THE WORKS**—Roll dem bones! Jumbo dice star in the year's most unusual quiz show. Funny to watch, funnier to hear. Plenty of smart patter, questions and music. Complete package. 9:03 to 9:50 p.m. Saturdays.

. . . If you're after seasoned radio ideas, better look into these top-notch attractions on the WMCA carnival of hit shows. They're primed for local sponsorship . . . ready for network launching. Transcriptions of recent broadcasts are yours for the listening. Just contact WMCA Sales Office, New York City, Circle 6-2200 or Weed and Company.

"YOU CAN'T TAKE IT WITH YOU"
With Everett Sloane, Ethel Wilson, Betty Breckenridge, Don Ocko, Arthur Elmer, Ed Cooper, Bob Shepard, Frederic Fradkin orch
Writer: Nathaniel Curtis
Director: Herb Moss
30 Mins.; Sun., 5 p.m.
EMERSON RADIO
WOR-Mutual, N. Y.
(Weintraub)

This air version of the Kaufman-Hart smash of a few seasons back will have to grow on listeners and there's a good chance it will do just that. Preem Sunday (27) ran into same difficulties all new drama serials do—characters have to be introed and background set before anything startling can be expected.

However, chapter having to do with the two Sycamore femmes drifting into an art auction and unconsciously picking up a couple of top bracket masterpieces was handled okay although fireside reaction was of the chuckle, not belly, variety. On Mr. Kolenkov (Don Ocko) rested most of the comedy burden and he relied mostly on his Russian accent for returns. Studio audience went for his characterization all the way, although, at a distance, many of his gags didn't register with the same effect.

Rest of cast wasn't too heavily taxed on opener. Gramps Vanderhof (Everett Sloane) lifted the lid, given a brief, explanatory rundown of the principals and their screwy traits. Production and direction was smooth and professional, while plugs, cued postwar, were nicely angled and delivered. Musical bridges and interludes were in hands of Frederic Fradkin's orch and received top-grade treatment throughout.

This program has definite possibilities, with a daffy household offering unlimited angles for laugh material either in widely separated, distinct chapters each week or for a story-line series with listener bait in the form of "wait till next week for further developments" stuff. Listeners who stay with "Take It" seem to be in store for some entertaining Sunday evenings this fall and winter. *Donn.*

"ARGENTINE DIARY"
("Words At War")
With Ray Josephs, Frank Lovejoy, Don Morrison, Rodman Hendrickson, Rolfe Sedan, Shirley O'Hara, Kermit Murdock, others
Writer: Morton Wishingrad
Producer: Anton M. Leader
30 Mins., 9:30 p.m., Tues., Aug. 22.
JOHNSON'S WAX
WEAF-NBC, N. Y.
(Needham, Louis & Brorby)

Ray Josephs' "Argentine Diary" was given a vivid dramatization on the Johnson's Wax "Words At War" program on NBC last Tuesday (22). Into the half-hour program was injected sufficient background to fully convey the seriousness of the Argentine situation; in fact so ominous did the progress of fascism in the South American country reveal itself in the dramatization as to be an eye-opener. That it incited the listener to delve deeper into its ramifications as so ably documented in Josephs' revelatory "Diary" is a tribute to the very effective radio presentation.

Adaptation was given a personalized touch which did much to drive the points home. The combination of Josephs' personal plea for a full realization of the cankerous growth and his solution for its termination in Argentina, plus the very realistic portrayal of the toll paid by a true believer in Democracy in a Fascist-controlled land as depicted in the capsule dramatization was a shocking awakening to the real horrors that are still rampant in our own hemisphere and against which we have failed as yet to mobilize our forces.

Acting, direction and particularly the scripting job, did much to heighten the expose as revealed in Josephs' book. Tuesday's broadcast, both in subject matter and presentation, was a notable addition to the "Words At War" series. *Rose.*

"INQUIRING PARENT"
With Dr. Ernest Osborne, Lilian Okun and Lee James
Producer: Walter Kramer
Writer: Dr. Osborne
15 Mins., Fri., 1:15 p.m.
Sustaining
WMCA, N. Y.

This stanza of an "inquiring parent" presenting general child problems to an authority on early childhood training, family relations and child psychology—Dr. Ernest Osborne, prof of education at Columbia University—is a worthwhile effort, but has limited audience appeal because of a tendency toward monotonous presentation by both Dr. Osborne and Lilian Okun, hypothetical parent.

Format is composed entirely of chatter concerning the practical, direct and easily applied information to solve child woes which face every housewife. As a result straight talk for about 13 minutes must, of necessity, be presented in a personable, homey manner, a trait which this program lacks. It is well written, and carefully thought out. Solutions to child woes are clear and understandable, but whether most women will just concentrate on what is being said is questionable—and they must concentrate to catch the entire chain of thought being promulgated.

Poser of stint when caught (25) dealt with a distraught mother who reported that her two children, a boy and girl, cannot be together for five minutes without quarreling. Dr. Osborne traced the fault for this situation to the training being given them by their parents, who were at odds over the importance of the quarrels.

Musical intro and close could stand improvement, either a new signature or a new record of same theme. Lee James, announcer, handles his chores at beginning and end of program commendably. *Sten.*

PAUL HARVEY AND THE NEWS
Producer: Phil Patton
Writers: Paul and Lynn Harvey
15 Mins.; Mon.-Fri., 10 p. m. (CWT)
ATLAS BREWING CO. (Edelweiss Beer)
WENR, Chicago
(Olian Advertising Co.)

Harvey, newest of the newscasters from Chicago, is doing a good job on this program, delivering in clear, concise manner and interweaving, here and there, with human interest stories. Program has a novel opening, with Harvey calling attention to the fact that it is now "five o'clock tomorrow morning in London," "It's six a. m. in Moscow"; it's such and such a time somewhere else, and "10 o'clock in Chicago, with Paul Harvey and the News," each place of which is tied up with a headline that is discussed on the show.

Script is ably written and the main commercial neatly presented by Harvey about midway in the broadcast. A feature is the summarizing of the most important news highlights before signing off. *Morg.*

Follow-up Comment

"Junior Miss" debut as part of the Mary Small show on the Blue Sunday (27) was plenty alright. Stint comprised 10-minute segment of the entire program for tab version of Sally Benson material which several years ago served as an ether vehicle for Shirley Temple. Betty Philson, as Judy; Bud Collier, as the father, and Margaret MacDonald, as the mother, gave neatly paced performances to a well-written script. Capable direction by Jack Rubin, who also pilots remainder of stanza, kept comedy uppermost. "Miss" will continue as regular part of show.

Some of the 80 and 90-year-old women coming up to the mike to receive an orchid on "Breakfast at Sardi's" over the Blue, are toting scripts for their interview with Tom Breneman. Brenemen has spotted several recently who were prepared like professional broadcasters and asked one to let him see her notes. The elderly lady seemed to object. The notes presumably are designed to refresh their memories on long-ago dates and places about which Breneman inquires and to make sure that they give a good "performance."

Barry Gray is the lad who turned in a nice job filling in on WOR's all-night program for Steve Ellis. This item could have run last week, but is it necessary to spoil a guy's vacation?

Television Review

"MIRACLE AT BLAISE"
With Claire Luce, Dorothy South, Nancy Straus, Janet Dowd, Rhodelle Heller and Ruth Lesher
Producer: Bob Emery
Writer: Josephine Niggli
Director: Harvey Marlowe
20 Mins., Tuesday (22), 8:30 p. m.
Sustaining
WABD, DuMont, N. Y.

"Miracle at Blaise," drama about a French town under Nazi occupation, telecast Tuesday (22) at DuMont studios, N. Y., was interesting entertainment, even if story suffered by virtue of its stodgy quality and trite development. Heavy-handed in treatment and talky, play nevertheless held interest because of its pertinency to the day's headlines and because of story's obvious analogy to miracle-days of France's historic past.

Story revolved around a mysterious American woman, widowed in France, secretly aiding the Underground against the Nazi overlords. A pass had to be procured to permit a patriot to filter through Nazi lines and set a signal for Allied planes. American woman volunteered to procure the pass, despite the difficulties.

(Continued on page 34)

WDRC
CONNECTICUT'S PIONEER BROADCASTER
NO FOOLIN'
It's already later than you think for placing Fall and Winter spot schedules. Don't mark time—if you want time on WDRC. Write Wm. Malo, Commercial Mgr., WDRC, Hartford 4. Represented by Raymer.
CBS
USE WDRC TO CONNECT IN CONNECTICUT

PHILADELPHIA'S PIONEER VOICE
WIP
24 HOURS EVERY DAY
"THERE'S MUSIC IN THE AIR..."
By actual count 48.7% of WIP hours on the air are devoted to MUSIC...for *music* is what the 8,000,000 potential listeners of WIP *want*. Use the Station that gives its listeners what they want and your sales results are assured!
Represented Nationally by
GEORGE P. HOLLINGBERY CO.
MUTUAL BROADCASTING SYSTEM

for Chicago
W-I-N-D
is TOPS—on the Dial
EXCLUSIVE WHITE SOX BASEBALL
EXCLUSIVE CHICAGO BEARS FOOTBALL
EXCLUSIVE 24-HOUR NEWS SERVICE
EXCLUSIVE BLACK HAWKS HOCKEY
Serving all Chicagoland exclusively—24 hours a day
5000 WATTS • 560 KILOCYCLES
W-I-N-D Chicago
NATIONAL SALES OFFICE
230 North Michigan Ave., Chicago 1
JOHN E. PEARSON COMPANY
250 Park Ave., New York 17

AFRA Delegates Reelect Tibbett, Demand One Union at Cleve. Sesh

Cleveland, Aug. 29.

In an active three-day convention, 60 delegates, (representing 189) to the sixth annual convention of the American Federation of Radio Artists passed 35 resolutions, revamped their codes to ask for contract increases, and unanimously went on record for the proposed "one union" for all performers. AFRA met here Friday, Saturday and Sunday (25-27).

Although the new codes were not revealed, it is known that when negotiations open in September with the networks, AFRA will ask for at least a 5% flat increase in all rates, and contracts of short duration because of war conditions.

Resolutions adopted asked the national body to appoint a committee to clear up the withholding tax muddle; supported all pro-labor legislation pending in Congress; backed the Miami local in its fight against the state's anti-closed shop law; condemned all discrimination clauses in AFL unions; approved issuance of special membership card to 1,400 members in the armed service putting them in good standing and wiping out back dues; asked locals to take steps in rehabilitating returning AFRA members; asked the legal department to draw up a clear-cut definition of a commercial program which will remove some of the borderline cases from the sustainer class, and approved investigation of possibility of AFRA setting up its own telephone call service.

Unanimously approving the merger of AFRA into "one union," the delegates okayed the report submitted by the merger committee which sets up a central governing board representing all unions now in the 4A's. Representation to the board will depend, the delegates voted, on the size of the union. Furthermore, each union will retain its identity and officers to handle administrative problems, with the central body determining over-all problems of policy and operation. Problems still to be ironed out, delegates declared, are the possibilities of one union card for all entertainers, initiation fees, membership dues, etc.

Delegates also asked the national board to iron out problems resulting in overlapping of entertainers in allied fields such as with the American Federation of Musicians.

Officers named for next year are: Lawrence Tibbett, New York president; Virginia Payne, Chicago, v.p.; Ben Grauer, New York, v.p.; John D. Hughes, Los Angeles, v.p.; Gunnar Back, Washington, v.p.; Ken Carpenter, Los Angeles, v.p.; Alex McKee, New York, recording secretary; and George Heller, New York, treasurer. All officers but Hughes and Back were reelected.

NBC FILM TRAILERS NEW PROMOSH STUNT

Chicago, Aug. 29.

Unique ad campaign calling for trailers to be run in 1,000 film houses in 117 cities where NBC affiliates are located was announced at a luncheon given for Niles Trammel, NBC prexy, here yesterday (28). Campaign will tie up with the NBC's third annual "Parade of Stars" campaign for 1944-1945.

Use of motion picture trailers on a mass scale is an entirely new venture in radio advertising promotion. Trailers to be used in the forthcoming campaign are composed of scenes taken from pictures in which top NBC talent has appeared. Plans call for one new trailer a week over a period of four weeks with campaign slated to start in mid October.

Network plans to build several programs as a direct aid to the campaign this season. Currently in the works are seven 30-minute shows featuring NBC artists. Program pickups will be made from all principal production centers of the network with the probability that there will be short wave pickups in addition to showcasing NBC's foreign service.

Opposish Develops On $1,000,000 Coverage Yardstick Plan at NAB

Chicago, Aug. 29.

That perennial headache of agency time buyers and the radio industry in general—the establishment of a standard measurement in solving the station circulation problem—is headed for a complete showdown tomorrow (Wed.) as the NAB convention moves into its third day at the Palmer House. General indications are that, although strong opposition is anticipated from some quarters, out of tomorrow's powwow will emerge the adoption of a formal method for standard measurement, backed by support from agency reps in attendance here, with the creation of a bureau to put it into operation.

As outlined in preliminary huddles, the coverage measurement plan formulated shapes up as a $1,000,000 bi-annual operation which will function with the backing of the American Assn. of Advertising Agencies and the NEA. The proposal which, in effect, will provide for a control sample mail ballot, is the brainchild of a technical subcommittee of network researchers which, since last April, has been examining all coverage methods available and is now ready to recommend its "cureall" method to the NAB's research committee. Comprising the subcommittee were John Churchill, of CBS; Ed Evans, of the Blue Network; Kenneth Green, of NBC; Richard Puff, of Mutual; Harry Rumple, of NBC; Frank Stanton, of CBS, with Paul F. Peters, NAB's director of research, as secretary.

Move to solve the station circulation problem and terminate agency squawks and the multiple hodgepodge of measurement techniques that have prevailed since the first guy made a coverage map, has been an industry headache since the early 1930's, with NAB's initial efforts back in 1934 ending as a dud, due to the competitive problems entailed and because the industry in general wasn't so constituted as to hold the plan together. Likewise in 1940, sales managers and time buyers inaugurated a series of bull sessions under auspices of the Radio Executives' Club to hear out the gripes but again the standard coverage plan formulated wound up as a fiasco.

Newscasts

Continued from page 31

and other commentators carried by the station as a Mutual affiliate, in his opinion caused "political distrust." He said he could not defend the scripts.

Everson said that, in his opinion, the NAB code for broadcasters should be junked because local stations which followed it locally frequently found that the material fed from their networks did not. "Under our new policy," he explained, "we will censor for libel and matter causing political distrust. This opens up a wide vista. We can do many things now that we could not do before."

The hearings were concluded Thursday (24), with FCC giving opposing parties 30 days to file briefs and 10 additional days to answer opposition briefs. Then FCC will make its ruling.

There is considerable opinion here that the Commission will probably reject the UAW petition, claiming that the station has purged itself of former policies and is now embarked on a more enlightened path.

...so does Burritt Wheeler

This is the tenth year of *Lux Radio Theatre*...the tenth year of unanimous acclaim for the most brilliant and popular drama in radio.

It's also the eighth year that KNX local programs have shared the same production facilities as this top-rated network drama.

For eight years the same radio skill that projects the masterful DeMille direction to a weekly audience of 37,000,000 has also been available to KNX *local* advertisers every day. And it adds something pretty powerful. Take Burritt Wheeler as an example.

Wheeler is the voice of the *Sunrise Salute* and *Housewives' Protective League* programs on KNX. In nine years—5,000 airhours — this combination has leaped ahead of all other participation shows in Southern California. Wheeler has nearly twice as many participations as his nearest rival; 63% of his contracts are renewals. That's explained not only by Wheeler's excellence, but by the fact that on KNX a local participation show gets the same careful, meticulous production that CBS lavishes on big network programs.

Burritt Wheeler starts using the KNX mike at 6:00 A. M. Twelve hours later the same stage is occupied by Cecil B. DeMille and *Lux Radio Theatre*. There's room for you, too, at the KNX microphone, either as a Wheeler participant (when availabilities open up) or as the sponsor of your own network-quality local program. To set the wheels moving, call us or Radio Sales.

KNX
LOS ANGELES
50,000 WATTS
COLUMBIA OWNED
CBS

Columbia's Station for All Southern California

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Blue Grid Sked Moves 'Jazz Concert' 'Swing Shift' to Earlier Sat. Times

Launching of Harry Wismer football broadcasts of midwest games on the Blue network, Sept. 16, has cued Saturday afternoon program switches on the web. Eddie Condon's "Jazz Concert" series aired from Town Hall, N. Y., at 3:30 p.m. (EWT) moves up into the 1:30 to 2 p.m. spot to precede the football games.

"Swing Shift Frolics," heretofore heard at 1:30, is being advanced to a noontime spot, effective the 16th. Blue football games will be succeeded by Metropolitan Opera broadcasts Saturday afternoons throughout the winter but whether the jazz programs will be retained as a prologue to the longhair stuff has not been decided.

Reported that web programmers are thinking of spotting Condon's show Saturday nights, around 7 or 7:30 o'clock later in the fall, probably remembering the success CBS won a few years back with its sustaining "Saturday Night Swing" series aired at that time.

Ernie Anderson, producer of the "Jazz Concerts," is lining up a series of out-of-town appearances for the musical package, having pencilled in Monday night dates starting next month in Hartford, Providence, Boston, Philadelphia and Washington. Anderson has presented the group for the past several seasons in sessions at Town Hall, Saturday afternoons, which led to the signing of Condon by the Blue for the sustaining series recently renewed for an additional 13 weeks.

Incidentally, sales and advertising toppers of the Libbey Glass division of Owens-Illinois Glass were in audience at last Saturday's (26) broadcast and huddled with Anderson later regarding commercial possibilities. John O'Connor, manager of Fred Waring, recently signed by Owens-Illinois for a Blue series, also is interested in the Condon group, cueing possibility jazz combo might be spotlighted as added feature of Waring broadcasts. Also being mentioned is purchase by the Toledo firm of additional Blue time for the jazz concerts, aiming at wooing younger listeners as future purchasers of glassware.

Top Comedy Writer Available for Hollywood

After eleven years' experience writing high Crossley comedy programs am now considered to be one of radio's most prolific gagmen and constructionists. Original, dependable and no ulcers. Currently head writer on two major commercial New York programs. Anxious to return home to Hollywood.

Box 55, Variety, New York

4 Significant Awards

RECEIVED BY KLZ DURING THE FIRST 7 MONTHS OF 1944

OHIO STATE INSTITUTE
May, 1944
AWARD FOR FARM SERVICE PROGRAM

DENVER ADVERTISING CLUB
May, 1944
AWARD FOR "AD OF THE YEAR"

BILLBOARD
June, 1944
AWARD FOR OUTSTANDING PUBLIC RELATIONS

BILLBOARD
July, 1944
REGIONAL STATION PROMOTION AWARD

KLZ Denver

CBS NETWORK ★ 560 KILOCYCLES
Affiliated in Management with the Oklahoma Publishing Co., and WKY, Oklahoma City
REPRESENTED BY THE KATZ AGENCY

Brushoff ?

Continued from page 25

may eventually rebound to the harm of the industry.

There are those who deplore the fact that nothing is being done about getting a new president and leader for NAB. It's pointed out that when Neville Miller stepped out of the NAB picture, directorate couldn't agree on any one strong successor, and that Ryan agreed to step in until July, 1945, while the industry scouted around for a new leader. Thus far, however, there's been no sign of activity toward finding one. Thus, it's argued, NAB is merely maintaining the status quo that's prevailed for years.

While the NAB has skedded a post-war session as the closing business on the agenda for a discussion of FM and Tele, nevertheless it's felt that this should have been the theme of the entire convention; that Thursday's (31) meeting is little better than a "brushoff" of the subject and that it was set up so late that most of the delegates had already made reservations for return trips home.

Convention talks for the most part are of the "our house is in fine order" variety, with most interest being generated in FCC Chairman James L. Fly's talk tomorrow (Wed.) on "Broadcasting Faces the Future."

Fly, it's expected, may take the pants off the industry, sounding off on FM and duplication and quality of programming. But they're giving odds that the broadcasters will take it, maybe talk about it, and proceed to do nothing about it.

AFRA

Continued from page 24

of a little more than 2 musicians per station; but 463 stations reported the employment of no full-time musicians at all.

"The unlimited-time stations employed an average of 3.4 announcers each—more announcers than any other type of program employee," and this, he added, "is the result of the amazing growth of popularity of spot announcements—popularity among advertisers, that is to say, not among listeners.

"Indeed, I hope it does not sound too critical to say that if as much ingenuity and initiative were shown in the development of new local programs as in the concoctions of new 'jingle-jangle-jingles' and 'nickel-nickel-nickels' broadcasting might surpass even its present peak of popularity."

Fly declared that "programs of local origin need not be all expense and no revenue. Local sponsors are spending increasing sums for broadcasting either for spot announcements, or for transcriptions, or for network 'cooperative' programs which the network produces and the local station sells to a local sponsor. If the vast resources of talent which every city provides were shrewdly tapped, could not a considerable proportion of this local advertising be used to sponsor outstanding shows of local origin?" Fly asked.

Fly maintained that the Chain Broadcasting Regulations were designed to prevent "bumping" of local programs to some less desirable hour by the networks and force the local to start building an audience all over again.

Fly also expressed the hope that the networks will awaken "in time to the danger, and take steps to preserve public service features of which they have in the past been so proud."

"I have been quite concerned," he declared, "that during the past year so many outstanding public service programs formerly produced by the networks have disappeared."

Tele Review

Continued from page 32

Story was a little confusing in the appearance of a spirit, Tabitha, warning her of the dangers and reminding her of some unfortunate incidents in her American past.

Drama came off very well visually, characters being distinct, vision being clear, and show being refreshingly free of fadeouts. Occasionally studio lights seemed a little too bright, dimming faces of the actors, but in the main lighting was good. Acting was of excellent quality, particularly Claire Luce as the American transplanted in France, and Dorothy South as the querulous, self-centered sister-in-law. Direction was good, with dramatic elements pointed up well, the fadeouts of spirit and knife incident, especially well handled. Camera was in good focus throughout. Set was by Lila Allen.

Bron.

NAB Convention Chatter

George Crandall and Jim O'Bryon, press chiefs of CBS and Mutual, respectively, have checked in for the NAB confab, but among the missing are John McKay, of NBC, and Earl Mullin, of the Blue. Crandall accompanied by Walter "Izzy" Seigal, mgr. of CBS Photo Division.

Jane Peck, of Benton & Bowles, missing from the agency roster list. Skedded to put in an appearance here, she wired ahead that she was ill in N. Y.

Ralph Weil's dice gimmick giveaway ("WOV's a Natural in N. Y.") came in pretty handy for some of the boys who found the agenda lacking in excitement.

NBC's Bill Hedges receiving congrats on becoming a grandpa.

Considerable corridor speculation as to who will take over when Fly steps down as FCC boss and where he's headed. Consensus is that he's going back into the law business. Regardless of what else the broadcasters feel, they're agreed that he's one of the smartest lawyers in the country.

Palmer House lobby virtually deserted Monday afternoon with all four nets tossing cocktail parties for affiliates at same time. In past years they used a stagger (sic) plan over a couple of days.

This time Craig Lawrence heads east instead of back to Des Moines after the NAB conclave. He takes over WHOM and WCOP for the Cowles interests.

Niles Tramell, NBC proxy, hotfooting it from meeting to appointment because his stay was cut short.

Harry Wismer, Blue sports announcer, zooming through Palmer House lobby. He's here to do play-by-play stint on all-star grid game.

C. W. "Chuck" Myers, of KOIN, Portland, Ore., whose sale of KALE to the Oregon-Journal was approved last week by the FCC under the dual ownership edict, discloses that Charles A. Couche, sales manager under the joint setup, will head up the KALE operation. Myers, incidentally, has missed only one NAB confab.

Ed Kobak heads for Alexandria, La., after the powwow folds to c.o. for the first time his grandson, born five months ago.

Army DX Rule

Washington, Aug. 29.

New Army order on overseas political broadcasts provides that the Army may rebroadcast political talks over government-controlled stations providing equal time is given to each political party having a candidate for president in at least six states.

Army rebroadcasts to GIs over approximately 17 DX stations overseas. It uses none in this country. Army has also ordered the short-wavers to "make available from its allotted overseas rebroadcasting time a period each week for each political party qualified under the statutes between early September and November 1, when the overseas balloting is expected to be completed."

Reach the ACTIVE SALT LAKE MARKET

Utah has one of the highest per capita ratings as a radio listening market.

JOHN BLAIR & CO.
National Representative

THE MIRAGE OF MONEY PROGRAMS

Here are Hooperatings for the 8:00-12:00 AM. Monday through Friday period before and during the WSAI "Man With the Money" program.

BEFORE "MONEY MAN"		DURING "MONEY MAN"	
STATION	RATING	STATION	RATING
WSAI	24.0	WSAI	31.8
A	16.5	A	17.8
B	13.0	B	13.3
C	12.2	C	10.9

WSAI believes today, as it always has, that only sound programming can produce sound station ratings. Figures like the above, plus the report of Dr. Herman S. Hettinger in our brochure "The Mirage of Money Programs" substantiate our point of view.

WSAI

Division of the Crosley Corp.
CINCINNATI 2, OHIO

REPRESENTED NATIONALLY BY SPOT SALES, INC. NEW YORK, CHICAGO, SAN FRANCISCO

No Inferiority Complex at WNEW, N.Y., Hep Indie Does Top Programming Job

By DAN KAMPEL

WNEW, N. Y., is an independent radio station in the world's toughest radio center that has demonstrated the importance of an indie operator in metropolitan broadcasting and that originality and good programming are not exclusive with the networks.

This station, founded only a decade ago, has carved an enviable niche for itself in the New York broadcasting picture by doing the opposite of accepted programs and formulas, demonstrating freshness and creative spirit in program structure that larger outlets might emulate and all independent stations should study.

In the past year, WNEW, under station manager Bernice Judis and program director Ted Cott, has inaugurated more than 150 new series of programs as well as another 100 special one-shot features, won first prize at the Ohio Institute of Radio, honorable mention in the "Variety" Show Management award and other citations. On the air 24 hours a day, station has presented live shows that have been widely acclaimed. Included in this category is "Music Goes to War," produced in cooperation with the Music War Committee, that 11 other stations rebroadcast; "Shipmates Ashore," the first indie show to have a transatlantic exchange feature produced jointly with BBC; and "Newsparade," a treatment of news intended to aid in understanding the United Nations and their people, coupled with a treatment of domestic issues that won first prize at the Ohio State Institute of Radio; "Music, U.S.A.," a picture of America in music and others.

In approaching the need for service shows, the station simply doesn't operate on the premise of "giving a Government agency some time," but created special shows for each service on the premise that each branch had the same problem of "hooking" an audience as commercial programs do, with each having a product to sell. That it has been successful is evidenced by the fact that the station originated a program, "Something for the Girls," for WAVES recruiting, that garnered top ratings in the area and was adopted as the official title for the series used in the national recruiting campaign. Same thing also was done for the Maritime Service with "Action on the Seven Seas," for the Marines with "Combat Correspondent," and for the Navy and Coast Guard.

Juve Disc Show

With its "Make Believe Ballroom," and Martin Block as disc jockey, station has the biggest platter following in the N. Y. vicinity, but fosters new ideas for record sessions that other stations might copy, rather than just being content with an announcement that "music on this program was recorded." "Red Robin Playhouse," the first program of children's records; "Music in Exile," music banned in Nazi Europe given continuity and emotional idea. "The Sound Track," music from movies "Victory Playhouse," repeats of great radio shows; "Opera Goes to Town," a brooklynesque character doing opera commentary a la Milton Cross, are some of the original platter shows created.

Shows of timeliness have had their place on the station. There was a Norman Corwin Primer, "Hitler, Meet Abe Lincoln"; two Nazi disciplined children meet Lincoln; plus top-drawer invasion coverage; First American Swing Festival; "The Unseen Enemy," for the tuberculosis prevention campaign; "So You Think You Know China," a quiz about that country conducted for China relief, and many more. In addition, WNEW obtained 500 pianos for overseas hospitals, musical instruments for war transports, civilian workers for defense plants, and engaged in other appeal work.

The OWI has transmitted six of the programs developed by the N.Y. indie overseas, rarely done with stanzas originated by indies. Station has not rested on its laurels, but is planning to present such airers as "Make Way for Youth," youth taking over juvenile delinquency problems; "Showbusiness at War," adaptation of "Variety's" survey of the entertainment industry's contribution to the war; "The Koussevitzky Award," series fostering new musical talent; "So You Want to Be a Radio Announcer," "Blueprints for Tomorrow," a public opinion forum, and Burns Mantle on the history of the American theatre. Unique thing about all shows on the station is that not one cent was expended on royalties, all ideas originating within the organization.

Success formula of the entire operation is for everyone to pitch in with suggestions for programs regardless of position, which is actually practiced. Striving to hold its audience throughout the day, station adheres to vertical programming, tieing in each program so as to retain audience attention. Reputation of the station is such, that at least one or two out-of-town station managers come in weekly to gander its operation.

Station operator in Brazil came in for same reason, and a web official in Canada, with eight stations, comes down semi-annually for observation.

100 Sure-Fire Gags
$1.00—One Dollar—$1.00

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Compiled by a standard headliner with 30 years' experience as a vaudeville and musical comedy performer, song writer, radio entertainer and writer.

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PAULA SMITH, Secretary
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McCann-Erickson Grabs Bromo-Seltzer Account After Strong Competish

McCann-Erickson snared the Emerson Drug account (Bromo Seltzer) from Ruthrauff & Ryan on Wednesday (23) beating out five other agencies who pitched for the business. Drug outfit has two programs on the air, "Vox Pop," (CBS Monday 8:30 p.m.) and "Ellery Queen," (NBC Saturday 7:30 p.m.), both of which will continue without any change in format.

Emerson, whose radio bill is around $1,500,000 a year, was known to be looking for another agency for some time, not because of any dissatisfaction with the job R&R was doing, but because it felt new agency would bring fresh ideas into the picture. McCann-Erickson won the business on the basis of a five-hour pitch made in competition with Benton & Bowles and several other agencies. BBD&O, in the picture for a while was eliminated because their "Cavalcade," for Du Pont, runs opposite "Vox Pop" on NBC.

Russ Johnstone will handle production reins of both shows for the agency, with Bill Rousseau directing the mystery stanza and Archie Scott rumored coming east from Hollywood, where he functions on the Westinghouse Sunday afternoon John Charles Thomas airer, to do the direction on "Vox Pop."

Gag Maestros Eye Ozzie-Harriet Show, Hoping to Spot New Trend

More than casual interest is being attached by band leaders and radio people in general to the new Ozzie Nelson-Harriet Hilliard show which bows in on CBS Oct. 8. Many see in the program, should it find a respectable Hooper niche, the possibility of cueing a trend for a new type air show for band leaders with a flair for comedy lines. At the same time it would rid the band leaders of such major headaches as wartime transportation snags and other attendant woes in carrying a band, since the format set for the "Ozzie-Harriet" show subordinates the band to a less important role in favor of a comedy pattern.

It's considered likely that, in the event the "Ozzie-Harriet" show clicks, there'll be a major exodus of orch leaders capable of handling comedy lines from straight band routines into the comedy-band air shows, with the dearth of comedy material around accelerating the pitch. Previous clicks of such band leaders as Kay Kyser, Phil Harris, etc., into a comedy formula is cited as further evidence that there's a definite place in radio for the gag maestros.

Spitalny Asks Radio Eds' Aid in Top Tunes Search

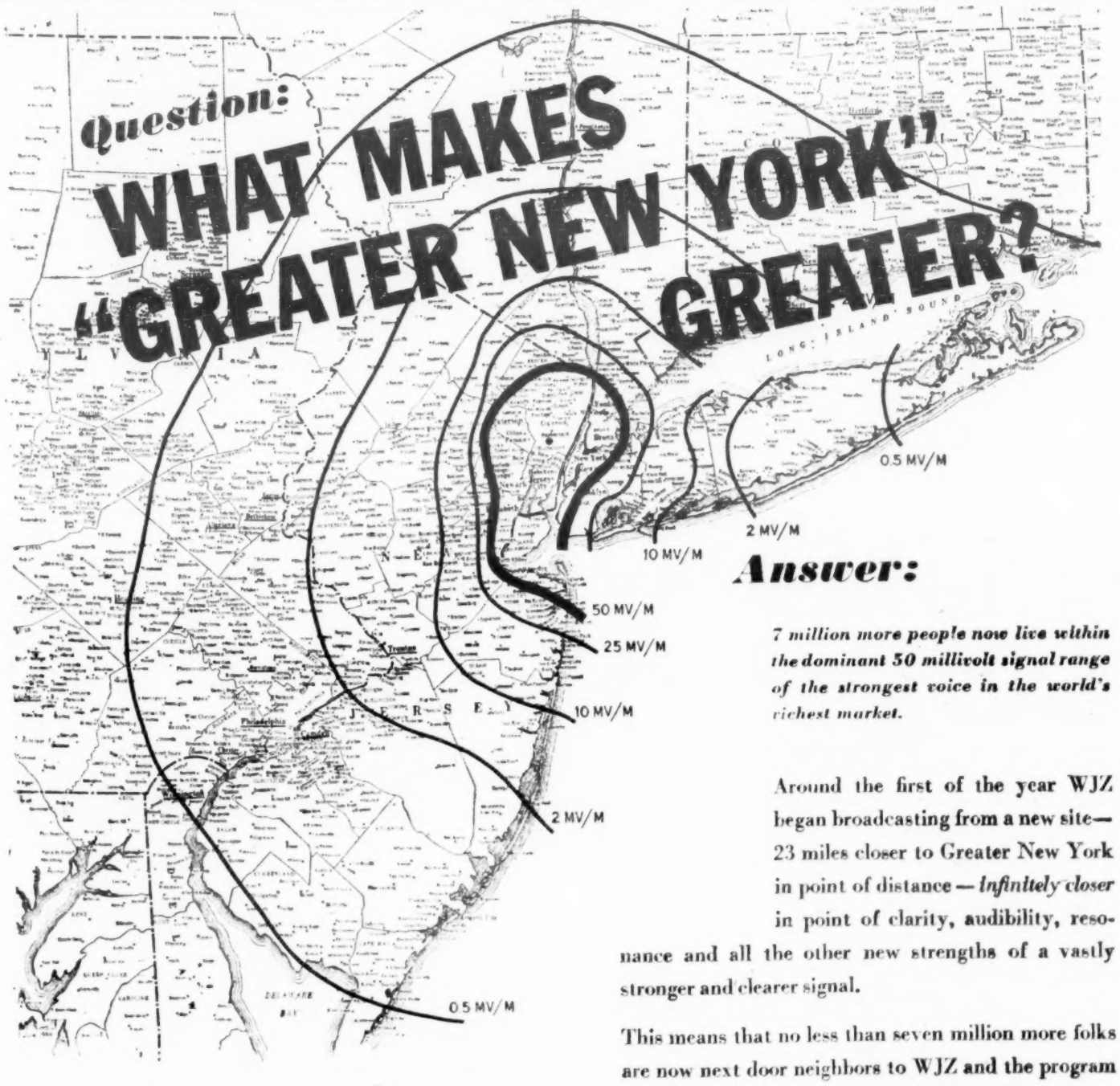
Phil Spitalny is putting the bee on radio editors to poll their staffs and readers for the seven songs most loved by the American people. Deadline for entries is Sept. 8.

Most popular selections will be heard on Spitalny's NBC Hour of Charm program on Sept. 24.

'ALDRICH' THEMER IN PROMOSH CAMPAIGN

Further indication of the all-out promotion campaigns inaugurated by agencies and networks aimed at maximum audience draw for the top shows this fall is the Young & Rubicam pitch on behalf of the General Foods "Aldrich Family" airer which moves over from NBC to CBS for the Sept. 1 teeoff.

Y & R has sent out to all the network affiliates copies of the "Aldrich" theme song, "All the World's a Wonderland," which has been published by Macap, for local station promotion via repeated performances by the studio orchs.



Answer:

7 million more people now live within the dominant 50 millivolt signal range of the strongest voice in the world's richest market.

Around the first of the year WJZ began broadcasting from a new site—23 miles closer to Greater New York in point of distance—*infinitely closer* in point of clarity, audibility, resonance and all the other new strengths of a vastly stronger and clearer signal.

This means that no less than seven million more folks are now next door neighbors to WJZ and the program and sales messages you want to bring to their ears.

This increased audience is all included within the 50 millivolt signal of WJZ. There are millions more—11 millions more—within the range of WJZ's now-lusty voice—daytime and nighttime alike.

In terms of Hooper ratings, this adds up to a nice round, healthy increase for the first six months of 1944 compared to the first six months of 1943.

WJZ

Your strongest voice in the World's Richest Market

770 ON YOUR DIAL

KEY STATION OF THE BLUE NETWORK

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The Top Seller in England for the Last 3 Months
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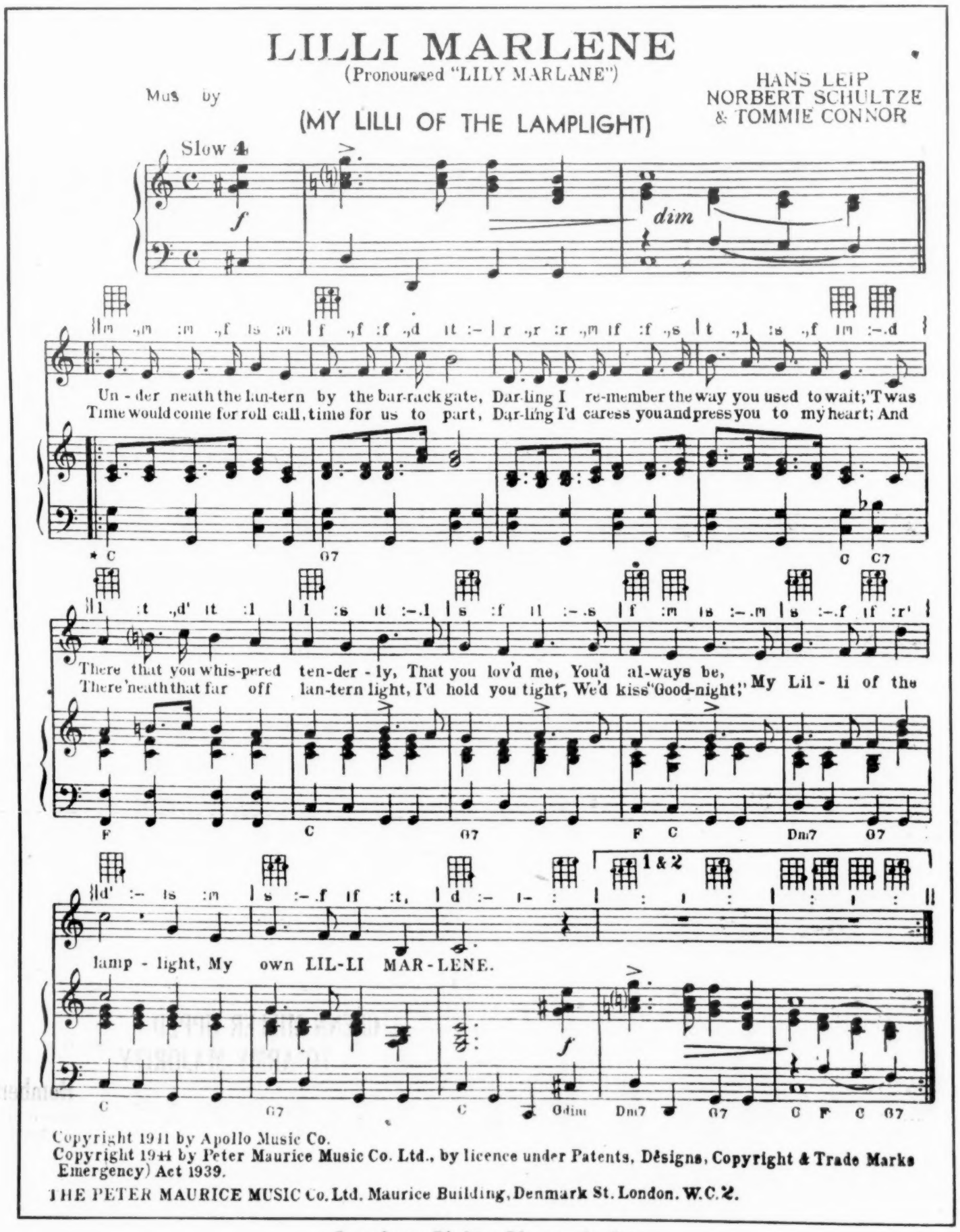

American Rights Disposed of to

EDWARD B. MARKS MUSIC CORPORATION, RCA Building, New York

ASCAP Directors Ask Probe Into Maestro-BMI Music Firm Affiliations

American Society of Composers, Authors and Publishers' board of directors, in meeting last Thursday (25), discussed at length the growing list of bandleaders who have set up music firms affiliated with Broadcast Music, Inc. ASCAP's managing execs were delegated to look into the situation and report back to the board at its next meeting.

BMI's deals with bandleaders have set a long list of the latter up as music publishers in the past months, in addition to others whose associations in that way with the radio-financed music outfit dates back. Almost every maestro has a catalog of original tunes in his books and is always constantly adding more. These tunes add to BMI's repertoire with every BMI-maestro deal, which are mostly performance royalty arrangements. BMI advances coin against future performance earnings, which, of course, makes a leader anxious to schedule his own tunes as often as possible on sustaining broadcasts. This, in turn, blocks many an ASCAP-published tune from the air, one of the bothersome aspects of the situation to ASCAP members.

In many instances the money advanced by BMI to leaders has helped a band keep going. There are cases in which firms have been incorporated and operate without offices.

SINATRA CAN'T HAVE SAVITT AT PAR, N. Y.

Refusal of the Palace theatre, San Francisco, to loosen its grip on Jan Savitt's band, will prevent the outfit from going into the Paramount theatre, N. Y., with Frank Sinatra in October. Accordingly, another accompanying combo is in the process of being selected by the singer from among some 10 bands submitted. Savitt was to draw $6,500, the same salary he got last year with Sinatra on the latter's theatre tour.

"Voice" is due into the Paramount Oct. 4 or 11, following the Andrews Sisters-Mitchell Ayres show, which opens Sept. 6.

Carle in Ohio Grabs 22Gs in Two Weeks

Youngstown, Aug. 29.

Frankie Carle's orchestra earned a nice chunk of coin for a new band in this area recently. In two weeks he netted himself approximately $22,200 at the Palace theatre, Cleveland, and a split week at the Palace theatre, Columbus, and the Palace here. Not bad for a band just about six months old. And his sale at $6,500 guarantee was being criticized as over-selling.

Carle ran up a gross of $38,586 at the Cleveland house. In on a $6,500 guarantee with a percentage privilege, he took out $11,800 for his end. At Columbus he grossed $11,471 in three days and got $5,735 for himself. At Youngstown he drew $9,718 in three days and scooped up $4,559. At the RKO theatre, Boston, his gross, just short of $30,000, was better than Gene Krupa's.

O&J Revue Spot For Fred Waring's Group

Fred Waring and his Pennsylvanians will probably be in the new Olsen & Johnson show, "Laughing Room Only," which Eugene Conrad is scripting and John Murray Anderson will produce. Bob Alton will do the dances. Unlike O&J's "Hellzapoppin," the new revue will be a lavish stage production with a $200,000 budget probable.

Incidentally, both Waring and O&J will have their own radio programs coincidentally. Waring's sponsor is Owens-Illinois Glass; O&J are on for Campbell's Soup in December.

Negro Musicers' Meet

Cleveland, Aug. 29.

National Assn. of Negro Musicians, organization dedicated to foster Negro talent in both creative and performing capacities, concluded a five-day convention at the Masonic Auditorium here (25).

Highlight of the 22nd annual convention was the awarding of cash scholarship awards to pianists Patricia Marshall, Cleveland; Carolyn Brown Anderson, Detroit, and vocalists Elaine Grayson, Detroit, and Geraldine Goodley, Kansas City.

WPB May Permit Start Of Parts-Making for Jukes

Washington, Aug. 29.

WPB is now considering an order to permit the manufacture of repair parts for automatic phonographs and other amusement machines. This would bring back into circulation juke boxes which have broken down and for which parts have not been obtainable.

Production of the machines and repair parts stopped April 30, 1941. Most of the plants in the industry are still engaged in filling war contracts.

O'Connor Sits In With MPPA Board

Johnny O'Connor, president of the Contact Men's Employees union, met with the Music Publisher's Protective Assn. board of directors yesterday afternoon (Tuesday) to discuss the plug-payola situation in the music industry. Also at the meeting were several prominent publishers not on the MPPA board. O'Connor, who is also a board member, asked that the group convene.

"Variety" went to press before the meeting was completed, so O'Connor's ideas are unknown. He would not discuss the confab with anyone prior to the time the board was called to order by chairman Walter Douglas.

Swindle Sheet Technique Better Than Golf Lessons, Pluggers Tourney Proves

Expense account mathematics and golf course mathematics aren't closely related, but it seems they became first cousins during the elimination rounds of the Professional Music Men's golf tourney last week (25). Apparently some of the pluggers involved were too well trained in their use of figures for swindle sheet purposes to take a score card seriously. At any rate, a howl has gone up that not all that went on in Glen Oaks C. C., N. Y., rough and sand traps was kosher.

There have been complaints turned into PMM officials, and it's rumored that an investigation will be launched in a couple cases into the number of "practice swings" taken behind bunkers. Some of the music industry's best divot-diggers were unceremoniously dumped out of the tourney after the elimination. They all, of course, had low handicaps. Right there, too, was another source of argument—handicaps—which were bounced back and forth in Lindy's into the small hours later (aren't they always when guys shoot way over their heads for one round?).

Tourney is not yet completed. Fourteen of the 16 qualifiers teed off yesterday afternoon (Tues.) at Lakeville, Lake Success, L. I., in match play.

RAY LEWIS' HOLLYWOOD COUNTERPART OF MSG

Hollywood, Aug. 29.

Raymond Lewis, owner of the razed Palomar ballroom has purchased five acres adjoining site from the Pacific Electric Co. and plans building on enlarged space after the war.

He may rebuild dancery but understood he will use major part of land to erect Coast version of Madison Square Garden, having long planned sports palace of that type.

Juke Fee Gets New Trial

Youngstown, O., Aug. 29.

City of Youngstown has filed a motion for a new trial in the juke-box license case.

Judge Erskine Maiden, Jr., last week held that a recently-enacted ordinance, doubling the juke-box license fee from $5 to $10 and adding a $1 fee for each wall box connection, to be invalid on the grounds that it is excessive.

Sonny Werblin Vacashing On Bill Goodheart's Farm

David (Sonny) Werblin, v.p. of Music Corp. of America and in charge of the N. Y. office, is away on vacation. He's visiting Bill Goodheart, whom he succeeded as head of MCA's N. Y. headquarters, at Goodheart's Indiana farm.

Goodheart retired from the business late last year.

Max Dreyfus To Ump Bornstein, Berlin Battle

Max Dreyfus has come into the Irving Berlin-Saul H. Bornstein battle as umpire. There is still a $50,000 difference in settlement terms each is willing to give and take, and Berlin is adamant, from accounts. Feeling is that he has come up sufficiently in meeting his partner's demands.

Berlin, Inc., if finally dissolved, would revert in title to the songsmith, who also wants to recapture his own copyrights, leaving the rest of the catalog—plus cash—to Bornstein. That also includes ABC Music Corp.

Bornstein and Berlin were one-third partners with the late Max Winslow, prof. mgr., and had to buy out Mrs. Tillie Winslow, paying $122,500 for her share, before they could negotiate a 50-50 split of the business.

Berlin, incidentlly, is due to leave for Hollywood next week or so. Wants Jack L. Warner is do something with "There Are No Wings on a Foxhole," his infantry song, so as to give the U. S. Infantry Fund a sizable chunk of coin from the Hollywood lights.

W. C. HANDY'S BOOK, 'UNSUNG AMERICANS'

Again W. C. Handy, the "Father Of The Blues," has contributed a book, "Unsung Americans Sung," that is a must for any music lover's bookshelf. This novel book, edited by Handy, immortalizes the great colored Americans in song. It also contains short biographical data of the colored giants of music, poetry, prose and science. Men like Frederick Douglas, orator and journalist, Paul Lawrence Dunbar the poet, Dr. George Washington Carver the scientist, Matthew A. Henson the explorer, Richard B. Harrison, the actor, Bert Williams the comedian, Booker T. Washington the educator, Richard Allen the founder of the A. M. E. Church, Benjamin Banneker who helped draw the original plans for the City of Washington, D. C., Pvt. Robert Brooks who was the first American casualty of the land forces in this present war with Japan, Sissieretta Jones the "Black Patti," Florence Mills the "Blackbird of Song," Dorie Miller the hero of Pearl Harbor, Arthur Schomburg known as the "Detective of Negro History" and many, many more. Special words and music are dedicated to these great men and women of the race.

Songs and lyrics are by W. C. Handy, James P. Johnson, Andy Razaf, Henry Troy, Spencer Odom, J. Russell Robinson, Clarence Jones, Joe Jordan, Charles Cooke, George Bullock, Jean Stor, Luckey Roberts, Eubie Blake, Olive Handy and a choir arrangement by Hall Johnson. All of this is topped off with words and music of Handy's immortal "Memphis Blues" (Mister Crump). "Unsung Americans Sung" is a monument of words and music to the outstanding members of the Negro race. After reading it I am sure you will join in the chorus. SEZ.

Joe Laurie, Jr.

ARMY SONGS ON MOT

Two songs from "Three Day Pass," forthcoming Army Special Services "blueprint show," to be heard on March of Time program tomorrow (31).

Songs are "Three Day Pass," by Oscar Hammerstein 2d and George W. Meyer, and "Neck O' The Woods," by Fred Ahlert and Al Stillman.

Personal Mgrs. on Anxious Seat As AFM Weighs Followup to Long Affair

Band biz for the past week has been awaiting with interest further moves by the American Federation of Musicians against personal management contracts, following its action a fortnight ago in the case of Johnny Long. There isn't much worry apparent over the seemingly unfounded rumor that the AFM will order all maestro-manager contracts voided until perused by union executives and either reinstated or cancelled, and the possibility of an enforced 5% arrangement. But the situation has most personal managers bothered and expectant.

Long isn't being spoken of kindly in the trade for his action. He precipitated his AFM-ordered split with his attorney, A. Edward Masters, and Jack Philbin, personal manager. Mrs. Long is said to have taken the agreements to the union on the advice of a third party and they were outlawed by Rex Riccardi, assistant to Petrillo, after he digested them. Gist of the conversation against Long is not his desire to release himself from contracts that may have been unfavorable to him, but his alleged failure to discuss his intention with the other parties first, which might have obviated the necessity for union interference. It's felt that his going to the union might jeopardize other contracts that are legitimate and reasonable, under individual circumstances, but not quite in line with AFM thoughts on the subject.

Masters is a band financier who, it's been said, drives hard bargains for the financial assistance he gives embryo leaders. His cut of the Long outfit's earnings is variously estimated, but none seem accurate enough to repeat. Philbin's piece of the outfit is said to have been 7½%. Masters, at least, is not expected to take the AFM directive lying down.

Most band executives believe that the situation will touch off a resumption of effort by the AFM to line up personal managers under the union by issuing an official contract blank for making agreements with leaders. These of course, would call for a minimum, stipulated percentage of a band's earnings, probably 5% off the top. Early this year, the AFM tried marshalling managers, but after weeks of effort it died with nothing accomplished.

Calmen (Viola) Fleisig To Oppose Rosenberg

Calmen Fleisig, viola player now with the Music Hall, N.Y., pit orchestra and formerly with the N.Y. Philharmonic, will be the Unity party candidate against the incumbent prexy, Jack Rosenberg, in the approaching elections at N.Y. local 802 of the American Federation of Musicians.

Fleisig has not been officially named as Rosenberg's opponent, but will be in the near future.

New Maestros Colorblind?

Red is a color many embryo bandleaders apparently don't recognize. They see it on contemporaries, but are colorblind insofar as their own ambitions are concerned.

Despite obvious difficulty and cost of forming new bands and the much more difficult task of making them stick without recordings, the list of sidemen and arrangers who are anxious to construct outfits of their own in these war times is growing. Randy Brooks, Sy Baker, trumpeters; Earl Warren, sax, Dick Rose and Justin Stone, arrangers, are only a few of the names who readily come to mind who have serious intentions of organizing. Many more already have built bands in the past six months to a year and most are plainly struggling and deep in the red.

When asked for their reasons for trying to establish a beachhead for a new combo currently, many say that they've had ideas for their own bands for some time and want to solidify them before the Army and Navy begin releasing leaders and sidemen now in service, which will make the task that much more difficult. History of bands built during the past year don't deter this thinking.

As a matter of fact, say bookers, the embryo outfits already struggling for a foothold are going to have a rougher time during the next couple months. With most of the summer spots closing and winter operations, what few there are that are seasonal, not yet open, a long list of bands is going to be dumped on the market during the next month or so. And it won't be easy for the lesser lights.

Army to Scientifically Test Value of Music To Aid Injured GI's

Washington, Aug. 29.

Army is launching a series of scientific tests to determine the value of music as an adjunct to medicine in curing the sick. Experiment will be carried on in Walter Reed Hospital here, soldier-patients undergoing tests.

To determine the effects on some types of mental and nervous disorders, professional musicians will play at the hospital under the direction of Frances Paperte, former member of the Chicago Opera Co., and soloist with the New York Philharmonic and the Cincinnati Symphonies.

There is no indication that the music will be all "highbrow." Apparently, some of the popular numbers will find a place in the experiments and when the proper types for treatment are determined, Broadway tunesmiths may find a new kind of market—songs especially tailored to aid mental and nervous cases.

GLENN MILLER UPPED TO ARMY MAJORITY

It's now Major Glenn Miller. Maestro's promotion became effective Aug. 17. He's now the commanding officer of his Army Air Force orchestra unit, a position he has held for a couple months unofficially.

Miller's outfit is still in England, but is expected to shift operations to France shortly. His promotion actually was effective July 31 in the country.

Billy Eckstine's new orchestra will do a jazz concert at Symphony Hall, Boston, Sept. 10.

DORSEYS' YEN FOR N. Y. BALLROOM CUES OTHERS

Intention of the Dorsey Bros. to find a spot in the N. Y. area to duplicate their Coast ballroom operation has other leaders who have had similar ideas on the jump. Horace Heidt, for example, is sharpening his interest in buying a N. Y. spot. Last winter he was for weeks on the verge of acquiring the Boulevard Tavern, Forest Hills, L. I., but was scared off by threat of the 30% tax.

Another leader assertedly interested in getting hold of a N. Y. location is Tommy Tucker, in association with Joe Galkin, his personal manager. This is denied.

WLB Certification Of Disc Case Completed

Washington, Aug. 29.

Formal certification of the Petrillo recording ban case to Fred M. Vinson, director of Economic Stabilization, was completed last Friday (25) by WLB.

George W. Taylor, WLB vice-chairman, asked Vinson to take the case in a letter which explained the full history of the dispute.

Still under the ban are RCA-Victor, Columbia Recording, and the NBC radio recording division. WLB had voted 10-2, a week earlier, to certify the case to Vinson.

Romberg's '45 Tour

Sigmund Romberg has been signed for a concert tour beginning March 1, 1945, to run eight to 10 weeks, for 50 to 75 concerts, under direction of the Wililam Morris agency. Romberg will have an orchestra of 50 pieces, plus several soloists.

Composer-conductor has made two highly successful tours through the Morris agency already, in 1942 and '43, last year's tour including 39 concerts in the spring and 101 more dates in the fall, grossing over $700,000.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Aug. 21-27, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Fellow on a Furlough	Block
A Kiss to Remember	Lincoln
Amor—†"B'way Rhythm"	Melodylane
An Hour Never Passes	Shapiro
Come Out Wherever You Are—†"Step Lively"	T. B. Harms
Dance With a Dolly	Shapiro
How Many Hearts Have You Broken?	Advanced
I Dream of You	Embassy
I'll Be Seeing You	Williamson
I'll Walk Alone—†"Follow the Boys"	Morris
Is You Is Or Is You Ain't—†"Follow the Boys"	Leeds
It Could Happen to You—†"And Angels Sing"	Famous
It Had to Be You—†"Show Business"	Remick
Kentucky	BMI
Let's Sing a Song About Susie	Harms
Lilli Marlene	Marks
Long Ago and Far Away—†"Cover Girl"	Crawford
Magic Is the Moonlight—†"Bathing Beauty"	Southern
On My Way Out	World
Pretty Kitty Blue Eyes	Santly
Some Peaceful Evening	C-P
Swingin' on a Star—†"Going My Way"	Burke
Time Waits For No One—†"Shine Harvest Moon"	Remick
Together—†"Since You Went Away"	Crawford

† *Filmusical.*

Camilla Lane, who worked alongside the Ran Wilde and Carmen Cavallaro orchestras at the Palmer House last season as pianist-vocalist, signed with Ray Benson band for a road tour.

Brown & Henderson, Inc., of New York, has increased its capital stock from 100 shares, no par value, to 450 shares, of which 350 are preferred at $100 par value, and 100 are common at no par value.

10 Best Sheet Sellers

(Week Ending Aug. 26)

Swingin' On a Star.....Burke
I'll Walk Alone.....Morris
Time Waits No One.....Remick
Fellow on Furlough.....Block
I'll Be Seeing You...Williamson
It Had to Be You.....Remick
Amor..... Melodylane
You Always Hurt.....Sun
How Many Hearts....Advanced
Pretty Kitty Blue Eyes..Santly

JIMMY DORSEY SET FOR 2 COKE SHOWS

Jimmy Dorsey's orchestra will play two Coca-Cola broadcasts, tentatively scheduled for Sept. 7 and 11, from California service bases. These two are the first coke shows the band has done since one try early in the soft drink's first air series, on Mutual.

There was always a difference between Dorsey's asking price and the sponsor's offer. It's claimed he is getting his figure for the two broadcasts skedded.

Miss Brooks' 25th

American Society of Composers, Authors and Publishers last week feted Miss Mary Brooks, chief bookkeeper, on the occasion of her 25th anniversary with the Society.

She was presented with a pearl necklace by the organization along with other tributes from the staff.

Jack Cancelmi, Pittsburgh drummer, joined Chuck Foster band.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. I'll Be Seeing You (15) (Williamson)	Bing Crosby.....Decca Tommy Dorsey.....Victor
2. Always Hurt One You Love (6) (Sun)	Mills Bros. .....Decca
3. Swingin' On Star (6) (Burke)	Bing Crosby .....Decca Freddie Slack .....Capitol
4. Is You Is Or Is You Ain't (4) (Leeds)	Louis Jordan .....Decca
5. Time Waits No One (6) (Remick)	Forrest-Haymes .....Decca
6. Amor (18) (Melodylane)	Bing Crosby.....Decca Enric Madriguera.....Hit
7. I'll Get By (10) (Berlin)	Harry James.....Columbia King Sisters.....Victor
8. It Had to Be You (4) (Remick)	Earl Hines .....Bluebird Betty Hutton .....Capitol
9. It Could Happen to You (3) (Famous)	Dinah Shore.....Victor Jo Stafford.....Capitol
10. I'll Walk Alone (1) (Morris)	Dinah Shore .....Victor

Glen Island Shutters For Winter Sept. 10

Glen Island Casino, New Rochelle, N. Y., will close for the winter Sept. 10. Bob Strong's orchestra went back into the spot last night (Tuesday) for the remainder of the time open.

Herbie Fields' new band took Strong's place for one week while the latter played the Steel Pier, Atlantic City, and there had been a possibility he would finish up, while Strong went on to recoup losses incurred during his long stay at the spot.

Theatres, 1-Niters Will Launch New Shaw Band

Artie Shaw will renew his activity as a bandleader in theatres and on one-nighters. He will begin work about Oct. 20 and is now preparing to rehearse the new combo in California. No dates are set as yet.

Shaw was signed to the William Morris agency pre-war, a pact that has since expired. He will, however, remain with that agency. Since being released from the Navy he was figuring on resuming work in pictures or with a radio commercial.

Robbins Presents

THE BIGGEST SONG HIT OUT OF LATIN-AMERICA IN FIVE YEARS

LET ME LOVE YOU TO-NIGHT

Lyric by MITCHELL PARISH Music by RENE TOUZET

Old Gold Presents

ALLAN JONES SINGING THE NEW SONG SENSATION, CBS TONITE AT 8 EWT

LET ME LOVE YOU TO-NIGHT

Decca Presents

WOODY HERMAN IN A GREAT RECORDING OF

LET ME LOVE YOU TO-NIGHT

ROBBINS MUSIC CORPORATION • NEW YORK 19 • JERRY JOHNSON, Gen. Prof. Mgr.

CRESCENDO!

1914! The Kaiser is plotting to rule the world ...Americans are happily whistling Victor Herbert's new "Sweetheart" and the lively hit "When You Wore A Tulip." In New York, 116 song writers and 18 publishers are gathered to study the future of their craft...in terms of production, distribution and use. They find that their interests, aims and problems are similar. They form an American Society of Composers, Authors and Publishers...inviting their fellow craftsmen to join them.

The fact that, today, it is *THE* American Society of Composers, Authors and Publishers is glowing evidence of thirty vigorous years of intelligent service to its members and to a music-loving America. The problems of radio, sound-pictures ...and now the tremendous field of industrial music...have been met, in turn, with considered workable solutions. New public services have been developed. New uses of music encouraged. Of the more than 900 ASCAP-licensed radio stations in this country, 600 are using ASCAP's Radio Program Service, made available without cost.

Music has grown in these thirty years. So has ASCAP. More than 1800 members are freely associated in its work today, providing musical pleasure through more than 28,000 licensed establishments.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS and PUBLISHERS

THIRTY YEARS OF SERVICE TO THE AMERICAN PUBLIC

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Sammy Kaye	Astor (800; $1-$1.50)	2	4,900	9,400
Lani McIntire*	Lexington (300; 75c-$1.50)	132	2,100	241,875
Johnny Long*	New Yorker (400; $1-$1.50)	4	2,125	9,200
Woody Herman	Pennsylvania (500; $1-$1.50)	1	3,400	3,400
Nat Brandwynne	Waldorf (550; $2)	0	†1,715	1,715
Dean Hudson	Lincoln (275; $1-$1.50)	12	850	11,775

** Asterisks indicate a supporting floor show. New Yorker has an ice show. Lexington, Hawaiian floor show.*
† 3 days.

Chicago

George Hamilton (Empire Room, Palmer House; 700; $3-$3.50 min.). Convention upped Hamilton-Victor Borge total to great 9,950.

Bill Snyder (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Combo week of Phil Regan and Carl Brisson, who opened Friday (25), chalked up excellent 2,700.

Benny Strong (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Strong held to around very good 3,700.

Jerry Wald (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Wald not pulling as well as his predecessors. Played to okay 5,500.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Lays down baton for rifle Sept. 4. Holding at 4,000 covers.

Henry King (Biltmore; 900; $1-$1.50). Breezing along like a Yankee Clipper with all cylinders hitting for 4,200 tabs.

Location Jobs, Not in Hotels

(Los Angeles)

Sonny Dunham (Palladium B, Hollywood, fifth week). Heat taking slight toll but band hot enough to hold at 27,000 admishes.

Joe Sanders (Trianon B, Southgate, first week). Split week with exiting Teagarden started Thursday. May top 8,000 payolas.

Frankie Masters (Slapsy Maxie's, N. Los Angeles, eighth week). Grooved in a solid spot, cinching 5,000.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Lena Horne continues to jam-pack the place. Terrific 6,500.

Ted Lewis (Latin Quarter; 650; $2.50-$3.50 min.). No letdown. Lewis still packin' 'em in to bangup 7,900.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza's popularity keeps them coming to tune of corking 3,500.

Jonny Graff, who formerly headed own orchestra in Philadelphia and more recently drummer with Ted Straeter band, is now in charge of WEEI, Boston, continuity department.

Robert Emmett Dolan scoring "Murder, He Says; "Victor Young doing background music for "Two Years Before the Mast"; Dr. Ernst Toch scoring "Her Heart In Her Throat," all at Paramount.

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Singing the Most Topical of All Songs
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VICTORY VERSION
When the boys took Paris, every Frenchie cried
PARIS WILL BE PARIS ONCE AGAIN
How they ou-la-la'd the gang that turned the tide
Making PARIS—PARIS ONCE AGAIN
Every Ma'mozelle was gay
As the kids from I-o-way
Taught them how to boogie woogie
On the Rue de la Paix
When the boys took Paris every Frenchie cried
PARIS WILL BE PARIS ONCE AGAIN.
All Material Ready
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British Best Sheet Sellers

(Week Ending Aug. 17, '44)

	London, Aug. 17.
Lilli Marlene	Maurice
Don't Sweetheart Me	Wood
I'll Get By	FD&H
Lovely Way Spend Ev'g	Victoria
Amor	Southern
Love Love	Connelly
Couldn't Sleep	Chappell
Music Stopped	Sun
Heard You Cried	Dash
Sending My Blessing	Gay

ASCAP Directors Nix Idea of Buying Building; Will Lease New Space

Board of directors of the American Society of Composers, Authors and Publishers last week turned thumbs down on the idea of buying a building in N. Y. to house the organization's headquarters. Rather than buy any real estate at present, it has been decided to lease an entire building, if possible, when the Society's current lease on its Radio City quarters expires.

There's not enough floor space in the current accommodations and no more can be obtained without splitting up the offices.

THREE WIVES TOO MUCH FOR 'PAPER DOLL' JURY

E. B. Marks has asked the courts to decide the multi-wives mess in which the Johnny Black estate is involved, with three ex-spouses of the late songsmith claiming a part of the $19,000 accrued royalty on "Paper Doll." Marks, as the publisher, felt it was up to some judicial Solomon.

One of the Mrs. Blacks had asked for a jury trial, which Julian T. Abeles, for Marks, protested and he was sustained. The court ruled that "three wives were too much for one jury."

Famous-Mills Music File N. Y. Infringement Actions

Charging Harry Volpe with alleged infringement of three of their copyrighted songs, Famous Music Corp. and Miss Music, Inc., filed suit against him last week (25) in N. Y. Federal court.

Volpe, according to the complaint, is alleged to have infringed on the song, "Out of Nowhere," owned by Famous, by publishing a folio called "Modern Hot Choruses Album 1," and the songs "Dinah" and "Moonglow," copyrighted by Mills, in "Album 3," without consent.

An injunction, damages and an accounting of profits derived from the alleged infringements is sought by the music publishers.

Irving Berlin, Hildegarde May Film GI Song Shorts

Irving Berlin is tentatively set to sing his new U. S. Infantry song, "There Are No Wings On a Foxhole," before a camera, for the Army's film song shorts now being shot at Astoria, N. Y. Also probable for the GI song shorts is Hildegarde, doing a parody of "Lili Marlene."

Definite scheduling has Nan Wynn singing "Ain't Misbehavin'" for the cameras tomorrow (31), and Zero Mostel in "Old McDonald Had a Farm" with an added Frank Loesser-Hy Zaret parody "Old McDonald Went to War," on Monday (4). On Thursday Alec Templeton will film a special medley of "Dina," "Margie" and "Ida."

DAVE DREYER TO BMI?

Negotiating to Set Up Firm When Berlin-Bornstein Split

Dave Dreyer, professional manager of Irving Berlin, Inc., is admittedly talking with Broadcast Music Inc., presumably about setting up a new publishing firm under the BMI banner when the Berlin-Saul Bornstein schism takes place. Negotiations are said to be nowhere near a concrete stage.

If Dreyer and BMI do get together, it's expected he will retain his current staff, which includes Mike Sukin, Charlie Saxon and Sy Manes, who is getting out of the Navy Sept. 12.

Sonny Dunham band to Universal this week for a musical short.

Inside Stuff—Orchestras—Music

When Pvt. Raymond Rand, a New York manufacturer attached to a tank destroyer outfit, was wounded in Salerno last September, he whiled away time while hospitalized in writing music. Although a complete tyro Rand says he found an urge to express himself via songs to his wife back home.

In all, Rand wrote 30 tunes, mostly ballads. Some were novelty numbers, like "Oh Nurse, I'm Worse," which became favorites in the hospital where he was bedded. "End of My Dream," a ballad, was featured this summer by Alex Bartha's band at the Steel Pier in Atlantic City, where Rand was further hospitalized. "Dream" will be heard Saturday (26) on the Army Air Force's "I Sustain the Wings" program on WEAF, N.Y. Rand, now medically discharged, will be on the show.

Though the Capitol theatre, N. Y., is said to like the idea of the Tommy and Jimmy Dorsey bands following each other at the house later this year, the idea won't go through. Firstly, Tommy Dorsey's Coast commitments probably won't allow him east until after New Year's and, secondly, the brothers themselves don't think the idea good. They feel the name Dorsey on the marquee for too many weeks might convince patrons they've seen the show before.

In the midwest last year the Dorseys trailed one another into a theatre, and the first one in did very well at the b.o., while the second drew subnormal business, which influences their current stand.

Nary a bandleader showed up at the scheduled talkfest at the Roseland Ballroom, N. Y., Monday (28) night. Despite the previous week's order by American Federation of Musicians' head, Petrillo, that any leader who showed up would be thumped plenty, the Roseland went ahead on the theory the meet would take place. This was for purposes of daily news breaks, since the whole idea was a publicity stunt.

Idea was to get a group of bandleaders together to discuss trade problems. Petrillo doesn't like such organized talks between his members outside of union halls and cracked down on it as being of a "rump nature."

While many orchestras are going in for string sections of from four to 20 men, two of the top names added single instruments recently. Guy Lombardo last week put on a string bass with his outfit, the first he has ever used.

Charlie Spivak also added a string instrument—a harp—despite the fact he has no other strings in his band. He also hired two French horn players.

Bill McCune's orchestra thought a plot was being hatched to keep it out of the Edison hotel, N. Y., where it opened last week (26). Enroute from Pittsburgh, two trunks were lost, one containing arrangements. Band played dinner sets from memory. Later a waiter knocked McCune's sax off the stand and ruined it. Dean Hudson loaned one.

General Denials Meet Ted Fetter Song Suit

Although admitting that Theodore (Ted) Fetter was duly credited as co-author of the song, "Taking a Chance on Love," with John Latouche, Miller Music Corp., and Leo Feist, Inc., music publishers, made a general denial of all allegations in a suit brought by Fetter, charging them with alleged conspiracy to destroy his film rights to the song. Action seeks $87,500 damages. At the same time the music publishers filed notice for the examination before trial of Fetter, on Sept. 6.

Other defendants are Loew's, Inc., and John Latouche, co-author of the song. Former used the song in two of its films, "Cabin in the Sky" and "I Dood It," and is charged with failure to give screen credit and wrongful use of the song in "Dood It." Fetter asks $25,000 damages. Other defendants are alleged to have conspired to convert Fetter's one-quarter interest for themselves.

Music publisher's answers deny knowledge of the fact that Loew's did not give screen credit to Fetter.

New Orleans to Get New Name Band Spot

Name band spot will open in New Orleans shortly in competition with the Roosevelt hotel there. To be operated on a nitery basis, it will be called the Suburban Gardens, occupying the site of the old Club Forrest. Jan Garber's orchestra starts the band policy Sept. 26 for four weeks.

Like the new Coral Gables, Boston, and the Frolics, Miami, long established, the New Orleans job is said to be offering high coin.

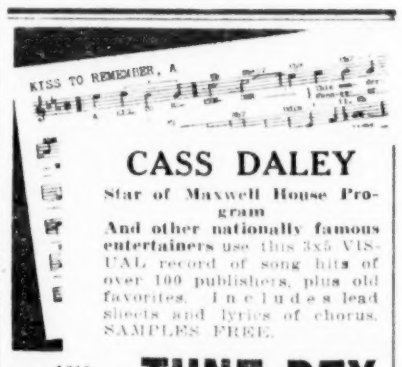
Dean Hudson added guitar, trumpet and another trombone to his band at the Lincoln hotel, N. Y., bringing outfit up to 20 men.

T. Dorsey Selling N. J. Home; Cost Him 135G's

Tommy Dorsey is selling his Bernardsville, N. J., estate. A deal was almost completed last week, but fell through. The 14-room home having cost him, along with a $35,000 swimming pool he installed, around $135,000.

Leader is said to be negotiating for a home in California.

Mort Greene wound up a translation job at RKO, writing English lyrics for South American tunes in "Pan-Americana."



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Boston's Latin Quarter Remains Only Legit Nitery in Town; Others Off on Biz

By RUDOLPH ELIE, Jr.

Boston, Aug. 29.

The only nitery doing business in Boston these days is Mickey Redstone's Latin Quarter. It's the only really legitimate nitery left in town; in fact, the others are merely drinkeries with maybe an act or two.

The Mayfair, usually contender for local biz, is closed until the middle of September, only the lounge bar remaining open. The Alpine is closed, Ben Ford's Rio Casino is open but with secondary acts and to offish biz, and so it goes all over town.

The Ritz Roof, usually center of class trade, has been doing all right, although it's not to be compared with former seasons, and closes on Saturday after only 11 weeks. The Statler, the Copley Plaza, and the Satire Roof of the Fensgate have been spotty all summer with only weekends really profitable.

However, Shangri-La, now a drinkery, has been catching good business off the street, while Izzy Ort's and the countless taverns and bars and reputation places, like the Silver Dollar, have been doing a wild trade all summer from servicemen on the loose.

Class places just aren't in the running this season, trouble laid to lack of points to lay out good food, scarcity of top acts and brand liquors, and stiff tax, not to mention the weather, which throughout June, July and first half of August was terrific. Lowering of tax from 30 to 20% has made little difference in business.

Most of them look for a frantic fortnight following wind-up of European war, but few if any have made specific plans to cope with a possible near-riotous celebration. Can't figure if they'll tear the town apart, or settle down to finish the job with Japan soberly after a day or two of hysterics. One impresario allowed as how it was okay with him if they did tear the joint apart. "I'll be so happy I'll pitch in and help them do it," he said.

But the summer of 1944 will go down with most of them as the quietest and least profitable in decades as contrasted with the summer of 1942, which set the all-time top.

SINGER ANDY RUSSELL BOOKED FOR N. Y. PAR

Paramount theatre, New York, has booked Andy Russell, Coast singer who has been making long strides in the Sinatra-Haymes-Como field in past months. He's set for a spot either in November or December at a figure claimed to be pretty fancy for his current b.o. stature. He's on the Old Gold Sunday show on NBC.

Russell is handled by General Amus. Corp., which also has Perry Como. Sinatra and Dick Haymes are handled by Music Corp. of America and William Morris, respectively.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 29.

Betty Huntington, who cured here eight years ago, back for general checkup, okayed to go back to work.

Birthday greetings are in order for Victor King, Jordie McLean, Victor Gamba, Margo Meredith and Eddie Vogt.

Frank Miller, who once batoned his own band, here for o.o. and general checkup.

Bide Fidler, who received her O.K. papers here, vacashing in Atlantic City.

Joe Bishop and his frau, Virginia, shot in to visit the gang.

Harry Jackson and Victor King have been upped for all meals and new additions to the Rogers greeting committe.

Doc Marcus, magician, pulled 20 cartons of cigarets out of his hat and handed the fags to the Rogers' gang.

Sig Mealy and Ben Schaffer gagging contests keeping them laughing at the Will Rogers.

Stanley Rausch, who tried recuping out of the lodge, back doing the old time routine at the Rogers.

Muriel Scheedel was handed a 10-day furlough to visit friends.

Isabelle Rook back to the Rogers after a furlough in N. Y.

Write to those who are ill.

'Scadals' for Interstate

Dallas, Aug. 29.

Charles Freeman, chief stageshow booker for Interstate Theatres, has scheduled tabloid edition of "George White's Scandals."

Wm. Penn's Reopener (Pitt) Set for Sept. 8

Pittsburgh, Aug. 29.

Opening show has been set by Booker Joe Hiller for William Penn hotel's Terrace Room, which relights Sept. 8 after three-month shutdown. Talent includes Wild Bill Ames, impersonator; Ruth Robin, singer, last with NBC in Chicago; Dixie Roberts, dancer, and team of Arleen and Dennis. Latter subbing for Wynters and Angeline, who are being held over at the Palmer House in Chi and couldn't accept date.

Band will be under baton of Russ Smith, former local musician, who returns to town after N. Y. engagement. He's organizing a Pittsburgh outfit.

Philly AFM Demands Niteries Pay Bands For Transit Strike Layoff

Philadelphia, Aug. 29.

Local 77, American Federation of Musicians, sent notices to all cafe-owners over the weekend demanding that their bands be paid for the 15-day layoff occasioned by shutdown of niteries during the recent transit strike. The union declared that nothing in the muicians' contracts allowed the tooters to be penalized by any labor dispute not of their own making. Stringent action with possible strike repercussions was intimated by union execs unless nitery operators settled with their bandsmen for the strike period.

Several cafe-owners said they would take the question into the courts if the union pressed its demands. The nitery men claimed that since they were ordered to close by the city at the behest of the U. S. Army (which took over the transit company), they were certainly not liable for any wages to employees during the shutdown period. If musicians are paid, waiters, bartenders, actors and other employees would press similar claims and the nut would cause many of them to close up, they complained.

A few nitery owners have made "adjustments" with their bands by adding a couple of weeks to their contracts. Others have given the men a couple of extra days' pay.

The American Guild of Variety Artists is waiting to see what happens to the musicians' claims before taking any action.

Rialto, Chi, Reopens For Vaude; 29 Yrs. Burley

Chicago, Aug. 29.

The curtain was rung down on the last major stronghold of burlesque here last week when the Rialto theatre closed to be renovated in preparation for a vaude policy to open Friday (1). Management claims that when the draft started taking its regular customers, in the 21 to 35-year age bracket, it removed most of its clientele. Rialto had housed burley since 1915.

House will be known as the Downtown theatre when it reopens with Johnnie "Scat" Davis' band heading the bill. Others booked to follow are Duke Ellington's orchestra, Johnny Johnson, Nick Lucas, Smiley Burnette, Lois Audrews, "Skip" Farrell, Duncan Sisters and the Milt Herth Trio.

More Mpls. Chorines As War Plants Lay Off

Minneapolis, Aug. 29.

With local war industries already starting to layoff some of their feminine help and the employment situation generally tighter, more chorus girls are available for burlesque here than at any time in past two years.

Harry Hirsch at Alvin, launching his 21st season of burlesque here, has his biggest line of girls since 1942-16 showgirls and dancers. House plays roadshows, but chorus is permanent.

Ilene Woods' Cafe Date

Ilene Woods, vocalist on the Philco Summer Hour, opens at the Versailles, N. Y. nitery Sept. 14, headlining with satirist Dwight Fiske.

She'll double from radio.

H'wood's the Place

Hollywood, Aug. 29.

Easiest place to find ice skaters is Hollywood, where frost-bitten H_2O is made by machinery and not by nature.

Arthur Wirtz, seeking blade artists for the Sonja Henie ice show, rounded up 100 of them in a couple of days in the California town, right in the middle of a hot spell. Henie show opens around Oct. 1 in Indianapolis.

AGVA Pacts 70 Of 86 N.Y. Niteries

American Guild of Variety Artists has pacted 70 of the currently operating 86 niteries in the Greater New York area. Pacts include practically all of the class spots and a large percentage of the intermediaries.

The better-class cafes operate under Class A contracts, which call for $100 weekly minimum for principals and $55 for choristers. The others operate as Class B, with $85 and $45 scale obtaining.

There are still a number of new joints using moderate-budget shows, for which Dave Fox, administrator of N. Y. local of AGVA, is now negotiating AGVA contracts. Latter will undoubtedly come in under a Class C regulation, which now obtains in New York and elsewhere for cocktaileries and other small places.

N. Y. Taproom 'Unfair'

The 77th Street Taproom, N. Y., was placed on the unfair list by American Guild of Variety Artists last week.

Action was taken after Georgie Jay, operator, stalled on signing minimum basic agreement for performers and posting customary bond covering salaries with AGVA.

Vaude Ain't What It Used to Be, Flo Baird Sez, Back to Teaching

Declaring vaude is not what it used to be after a summer try at a vaude comeback, Flo Baird will resume her post as instructor of dramatics in the Jersey City school system when new term begins after Labor Day.

Miss Baird, who had done a top-salary comedy act for years until vaude took a slide, and had been instructor of dramatics in the New Jersey schools for past two years, had spent her summer vacation in vaude partnered with Jim Ward. Latter, also disillusioned by what's left of vaude, will resume his former post as captain of guards in a defense plant, from which he had taken a leave of absence for the summer vaude excursion with Miss Baird.

SAN DIEGO CONTINUES SHOW BIZ BONANZA

San Diego, Aug. 29.

Cash registers jingle-jangle merrily on in San Diego, where everyday's a carnival, every night is Saturday, and the weekly take crowds the $1,000,000 mark.

There's a shortage of food, liquor, nitery space, theatre seats, hotel rooms and records for jukeboxes. A shortage of everything, in fact, except moola, which the hundreds of thousands of servicemen and swing-shifters are eager to lay on the line for food and entertainment.

"C'mon down for the weekend and bring your tent," isn't a gag. It's the truth.

Shields Vice Perry

Arthur Shields has succeeded Lou Perry, who withdrew from post with N. Y. local of American Guild of Variety Artists last week to return to former field of talent agenting.

Shields will act as organizer and contact for AGVA-pacted spots in midtown N. Y. area.

Santley Back to GAC

Harry Santley, who severed his association with Harry Kilby in the cafe and nitery booking department of General Amus. Corp. several weeks ago, is back with GAC in his former post.

Santley had planned to establish his own agency.

Kent, Shelvey Deny Agent Reports Of Schism Between N.Y. ARA, AGVA

Reports emanating from a group of disgruntled New York talent agents anent a supposed rift between Artists Representatives Assn., New York agent group, and American Guild of Variety Artists have been discounted this week by Bill Kent, president of the agent group, and Matt Shelvey, national administrator of AGVA. Both are emphatic that complete harmony exists between the two and that there has never been any intention of scrapping the three-year pact between the agents and performer union.

Dissension over current AGVA-ARA pact has not come from within ranks of the latter but is said to have emanated from mid-western talent agent group which recently set up national organization known as National Artists Representatives Assn. AGVA had previously pacted individual organizations of western agents and is currently working out deal for new national group. Latter is reportedly balking on commission-split clause of contract already pacted by ARA wherein splits are limited to 10% and 5%, latter amount going to bonafide booker. Prior to pacting of 15% limit on performers, agents were reportedly having a field day at expense of performers with commission take being 25% or better when acts were booked with two or three agents or bookers involved on engagements.

ARA and AGVA got together some time ago and agreed on the 10-5 split, which was incorporated in current ARA-AGVA pact signatured for three years and having renewal clause. Western group, however, according to authentic reports, do not wish to be governed by method of split, okaying the 15% maximum but wanting to split it any way they see fit. There seems little likelihood of any modification for latter group, which could not be consistently done without nullifying ARA agreement, which AGVA has no intention of doing.

AGVA and ARA will get together this week or next to thresh out the situation regarding the western agent group and at the same time iron out other matters cropping up because of this controversy.

Ted Lewis Producing New L. Q. Show, Chi

Chicago, Aug. 29.

Ted Lewis, who winds up an eight-week engagement at the Latin Quarter Thursday (31), stays over long enough to produce the new show opening Friday (1) before departing for California to fulfill nightclub, radio and theatre commitments and make another picture for Columbia.

New Latin Quarter show will be headed by Connee Boswell and Dave Apollon. Other acts will be Son and Sonny, Marilyn Hale, Harold and I and Bill Bardo's orchestra. Line numbers are being staged by Mme. Kamarova with special music by George Kamaroff.

Formal Pact Delayed But Horseshoe Cafe Under AGVA Terms

Although Billy Rose's Diamond Horseshoe, N.Y. nitery, is now operating under American Guild of Variety Artists' basic minimum agreement for Class A spots, actual inking of contract has again been delayed.

AGVA stenog familiar with these contracts has been on vacation, but has returned to the job.

DECISION RESERVED ON STORK, N.Y. TAX MOTION

Supreme Court Justice Denis Cohalan reserved decision Monday (28) on a motion of the Stork Club, N. Y., to restrain the city from collecting $181,375 for alleged back city sales taxes.

Monroe Goldwater, counsel for the club, disputed the contention of asst. corporation counsel Edmund B. Hennefeld that the club's net income last year was $27,000 after payment of federal taxes, and said that the net profit last year actually was $149 after payment of taxes.

Hennefeld alleged that the disputed amount resulted from an accumulation of "breakage," the difference between the amount collected by the club from its customers and the amount turned over to the city as a city sales tax.

Pending a ruling on the club's petition, Justice Cohalan continued in effect a temporary stay preventing the city from making any immediate effort to enforce collection of its claims.

AGVA Adjusts Claim On Helen Kane Pact

Controversy between American Guild of Variety Artists and Frank Sardini, operator of the Club Candee, Syracuse, N. Y., anent cancellation of Helen Kane, who had been contracted to open at the nitery Aug. 7, was settled last week.

Although Miss Kane had been booked in for a single week she now goes into club for a doubleheader, having opened Monday (28). AGVA held that since nitery had signed contract, which it later tried to repudiate, it would have to pay the singer the week's salary on cancellation.

Where Vaudeville Went

New Guinea.

Editor, "Variety":

"Stars & Gripes," New Guinea version, now playing the hinterlands of the Southwest Pacific Area, a far cry from the Fort Hamilton days and the plaudits of the N. Y. scribes—another fellow and I only ones from original cast.

Judith Anderson here USOing it—Jack Benny, Larry Adler, Carole Landis, Martha Tilton, June Bruner left a few days ago, Capt. Lanny Ross touring with them.

New pix coming in swell. Saw "Gaslight," "Cover Girl," "Show Business" and others.

If anyone wants to know what happened to vaudeville it's in the Army. In our present cast we have one magician, one firecater, one musical junkman, who plays the saw, pump and other hardware, three hoofers, a tumbler, a hypnotist, a mentalist, 8,000 comedians, and 10,000 groaners, no Pansy the Horse and no trained seals, but I think they're being requisitioned. *Dave Sugarman.*

ARENA MGRS. ASSN. TO PUSH OUTSIDE RENTALS

Arena Managers Assn. is mulling plans for additional revenue from its circuit of arenas in spring and summer seasons after its ice shows have called it quits. Although nothing definite has been set up to now, it is probable that the AMA may book in units of two hours or more as well as musical spectacles. Arenas are normally shuttered when ice shows are not playing there.

AMA experimented on such a policy this season through booking Clifford C. Fischer's "Follies Bergere" into a number of its arenas. Latter did good biz in all stands. Outfit produced a water follies and thrill show that also did encouraging biz in stands played. Latter, however, does not intend to plunge on production, preferring to have shows assembled by outside producers, AMA merely handling the bookings.

Water Show Delayed

Pittsburgh, Aug. 29.

John H. Harris, president of Harris Amus. Co. and Arena Mgrs. Assn., said here last week that water show, which Arena men announced some time ago, wouldn't be ready for opening of new season but would probably be along around the holidays. Harris doesn't want to be tied up with a new project, he added, until "Icecapades" is well-launched on its 1944-45 tour.

Ice show people are currently vacationing for a few weeks, but will re-assemble here in another fortnight for a week of intensive dress rehearsals at the Gardens before opening regular season in Cleveland late in September.

Krantz's Cleve. Doubling

Cleveland, Aug. 29.

Milton Krantz, house manager of the Hanna, town's only legit house, is now doubling as new supervisor of floor shows for adjacent Monaco's Cafe.

Nitery was recently bought by Carl Hanna, owner of building and theatre, who is installing policy of name acts and intimate revues.

Night Club Reviews

Starlight Roof. N. Y.
(WALDORF-ASTORIA)

Nat Brandwynne orch (12) with Lew Sherwood, Elaine Castle; Frakson, Nicolai Alexander, Hermanos Williams 3, Mischa Borr orch (8); $2 cover.

Nat Brandwynne, who has been around in the class bistros, has developed into a svelte orchestra for the major hotels. The affable pianologist is ideal for rooms like the Waldorf's Starlight Roof and, incidentally, is slated to reopen the hotel's Wedgwood Room in the fall, with Victor Borge. Now, on top of the crack Guy Lombardo band (which is shifting into its annual stay at the nearby Hotel Roosevelt), Brandwynne brings a smooth style of dansapation with his team of three brass, three reeds, three violins, drums, bass. Lew Sherwood, long with Eddy Duchin, himself a Waldorf fave, is featured on the horn and vocally, and in Elaine Castle the band has a good song specialist.

Frakson holds over justifiably with his amazing legerdemain. Spanish magi has a nice style of kidding himself—"is wonderful, no?" and "is sensational, yes?" The disappearing radio is still the mainstay but the cigaret, coin and hoop tricks are equally standout.

The suave Hermanos Williams 3 also hold over with their unusual acrobatics, foiled by the femme vocalist. The brothers, in their impeccable gaucho getups, are a great sight act. Nicolai Alexander is an affable Russe vocalist who overstays. Some six or seven chansons, all in the vodka idiom, are too much. He breaks it up only with "Amor." Alexander is in native cossack costume but might try a switch into tails, a la Kouznetzoff. *Abel.*

Cafe Rouge. N. Y.
(PENNSYLVANIA HOTEL)

Woody Herman's Orchestra (18), with Frances Wayne; no minimum, cover, $1 weekdays, $1.50 weekends.

Woody Herman's orchestra has come a long way from the Famous Door, N. Y., where it began gathering attention. Since then it has climbed steadily; for the past two years or so it rated the lower rungs of the first 10, a comfortable earning spot.

Now, at the coveted Pennsylvania with a band that's the equal of any with similar instrumentation, plus a commercial radio program (Old Gold) to help familiarize the public with talent that has always been there, the odds are highly favorable that the Herman name will surge into the topmost brackets. Briefly, this combo of five trumpets, three trombones, five sax, four rhythm is a crack, exciting band led by a guy who can do everything, play, talk, sing, dance if need be, and make with the personality. That's a lot of points in one column.

In the past couple months Herman has been gathering the best musicians possible. He has Davey Tough on drums, Chubby Jackson, bass; Joe "Flip" Phillips, tenor; Pete Candulli, trumpet, et al, and the result is precision performance that almost makes sparks fly when the group goes riding on any of the excellent jump arangements in its boks. Equally solid atttention is given ballads, which are nicely woven into sets for good pacing.

Perhaps the most notable change in the outfit is that Herman is again playing alto sax in addition to his hot clarineting—but, the sax is now being played strictly in a sweet vein, which flavors the ballads and brands them as accurately as the clarinet marks the hot ones. Leader splits vocals with Frances Wayne, both doing a fine job.

Biz big. *Wood.*

Mayfair Room. Chi
(BLACKSTONE HOTEL)

Chicago, Aug. 26.

Carl Brisson and Bill Snyder Orch (10); minimum $2.50.

If there's anyone that fits like a glove in this small but swanky room it's Carl Brisson with his magnetic personality and debonair continental manner in putting over a song for all it's worth. Opening night he held a full house spellbound for close to 50 minutes and could have remained indef. They hated to let him go.

Opening with "Just The One I Wanted to See Tonight" he then goes into a medley of his old favorites including "Cocktails For Two," "Isle of Capri," "While a Cigarette is Burning" and "I Kiss Your Hand Madame." Changing tempo he does a trio of comedy numbers "Make It Another Old Fashioned," "Beer Barrel Polka" and "There's a Little Manicurist" and segues into a romantic number called "Memories From Gay Old Vienna." An audience participation number during which patrons at ringside tables are allowed to sing into Brisson's hand mike gets laughs. Brisson winds up with "Mairzy Doats" sung in Danish, "Last Time I Saw Paris," and a medley including "I'll Get By," "An Hour Never Passes" and "As Time Goes By" to resounding applause and undisputed hit.

Bill Snyder and Orch with Snyder at the piano, deliver slick dance numbers and play an excellent show. Instrumentation composed of piano, bass, accordion, three violins, three sax and drums is an excelleint combination for the room. *Morg.*

Blue Room. N. O.
(HOTEL ROOSEVELT)

New Orleans, Aug. 23.

Neil Bondshu Orch (12), Anita Mertell, June Edwards, Lischeron & Adams, Guy Cherney; no cover, minimum $1.50 weekdays; $2.50 weekends.

Paced by Neil Bondshu's band and backed solidly by a quartet of good acts, new show is entertaining all the way and maintains the nitery's high standard.

Bondshu's orch was held over from previous show for another five weeks. Outfit is capable of making with sweet and hot music to the satisfaction of customers. The music is distinctly danceable and the leader's piano playing leaves nothing to be desired.

Show opens with torrid arrangement of "Brazil" by way of overture with piano wizardry of Bondshu predominating. Anita Martell presents a clever hat juggling and ball bouncing turn that earns her a nice hand.

June Edwards contributes an acrobatic and contortion act that wows 'em. She presents a routine that is not only graceful but demonstrates amazing muscular control.

Lischeron and Adams, dance team, run the gamut of routines. Their whirls and spins differ from the usual run and pair win plenty of palm pounding. Their work is smooth and clever and they make a nifty appearance.

Guy Cherney, vocalist, scores heavily with his warbling and called back time and time again for encores. Male members of audience as well as the femmes go for his piping. His timely and touching "The Last Time I Saw Paris" is socko.

Bondshu emcees show nicely and his crew keeps the dance floor jammed. *Liuz.*

Blackhawk. Chi

Chicago, Aug. 25.

Carl Ravazza Orchestra (13), Gaynor & Ross, Maurice & Maryea; minimum $1-$2.50.

Musical background for this spot is well taken care of by Carl Ravazza and his Orch. Besides dishing out the kind of dance rhythms the patrons like, mixing up old tunes with the newer ones, the group is an integral part of each floor show. On their own they contribute an orchestral novelty called "Who's Who In Music" and as Ravazza reads historical data from a large book the orchestra plays tunes tied in with subject of the book, the result being an interesting medley by Cole Porter. The personable Ravazza does three novelty tunes, "Love Songs of Renaldo," "Princess Papula" and "Saloon, Saloon, Saloon" to fine results.

Gaynor and Ross, working on a raised platform, turn in a speedy session of roller skating with many clever tricks to chalk up a hit and Maurice and Maryea, playing a return engagement, are standouts with ballroom routines that include graceful and smooth renditions of a waltz to "You Are Free" a Spanish number; some lively footwork to "Holiday For Strings" and a sprightly musicomedy routine to score heavily. *Morg.*

Jack Lynch's, Philly

Philadelphia, Aug. 23.

Andrew Sisters (2), Burton's Birds, Lorene Rhoda, June McAdams, Neil Fontaine, 5th ave., Models line (6), Eddie DeLuca orch (6), Vincent Rizzo orch (4); no cover; $2 min.

A very modest layout at Jack Lynch's this week. In line with summer retrenchment policy all along Philly's Rialto, Lynch's sports no big names in his floor show, but acts aggregate in nice bit of divertissment.

Current bill preceded "Miss Philadelphia" contest. Gals in "5th Ave. Models" line should have been entered. They're much prettier than any of the contestants.

Highlight of show is Burton's Birds, playing a return engagement. The tiny feathered thesps do the most amazing things with midget props like riding motor scooters, balancing Indian Clubs, walking trapezes, etc.

Andrew Sisters have been making appearances at Lynch's, off and on, for past few years and they're still clicko with their flashy footwork.

Lorene Rhoda, hefty blonde, sings ballads in a sweet voice that belies her avoirdupois.

June McAdams, "Miss Philadelphia of 1943," parades around in a bathing suit and abbreviated evening gown, which is okay to ogle, but gal's attempt at singing is n.s.g.

Neil Fontaine, m.c., is making his farewell appearance prior to going to Hotel New Yorker. The guy is personable and has a nice singing voice, but should stick to the ballad type of delivery. When he essays the robust stuff his mike technique goes slightly awry.

Music is purveyed by Eddie DeLuca's band with lulls taken care of by Vincent Rizzo's crew.

Dinner crowd, when reviewed, had the room about three-quarters filled. *Shal.*

W. S. Harris Solos

Chicago, Aug. 29.

Will J. Harris, for the past three years with the William Morris Agency here, has resigned and is opening his own office effective Sept. 1.

Before going into booking he was for years with Balaban & Katz as a unit and stage presentation producer, and later operated independently in that field.

In Home Town, Finally

Minneapolis, Aug. 29.

"Roller Skating Vanities" is locally owned and has been on tour for three seasons, yet hasn't hit its home town yet.

However, it is booked into Arena here for the first time, Nov. 3-12.

SAMMY'S FOLLIES EXPANDING

Sammy's Foolish Follies, Bowery, N. Y., nitery, is expanding. Sammy Fuchs, operator, has taken over the ground floor of building adjacent to his present stand and will break through wall for additional seating capacity and dancing space.

When completed he says he'll install streamlined entertainment and enlarge current musical trio.

MOLLY PICON, KALICH REOPEN YIDDISH HOUSE

Two New York Yiddish vaudeville houses will open for the season Friday (1). The Downtown National theatre will present Molly Picon in "Hello Molly," vaude revue by and with her husband, Jacob Kalich. The Clinton theatre will present a vaude program headed by Miriam Kressyn, Seymour Rechtzeit and Vera Rozanka. Both are just for the Labor Day weekend.

A third Yiddish vaude house is due to open in N. Y. end of September. Yiddish legit activity is slated to become active same time.

CLEVE. CAFE SHOW SWITCH

Cleveland, Aug. 29.

Tabbed "Gay Nineties," travesties staged by Earl Gregg's company have been dropped after eight-week run by Westwood Inn's Showboat which returned to its former revue policy.

Stan Zucker agency lined up Bollette De Lisle, Ray Stiles as emcee, Whiting Sisters and Mardo for current fall starter.

Coral Gables, Weymouth, Mass. (Boston) location spot, has Tommy Tucker's band for one week Sept. 1-8, Shep Fields for two and Jack Teagarden for one week following Ted Fio-Rito, who opens the spot Saturday (26).

ENTERTAINING OVERSEAS WITH USO-CAMP SHOWS

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WITH JERRY O'LEARY
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EZ KEOUGH

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KEN KENNEDY
Just Returned from
9-Month USO
Overseas Tour

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Wanted to hear from Latin and Latin American acts of all kinds. Please state salary and when available.
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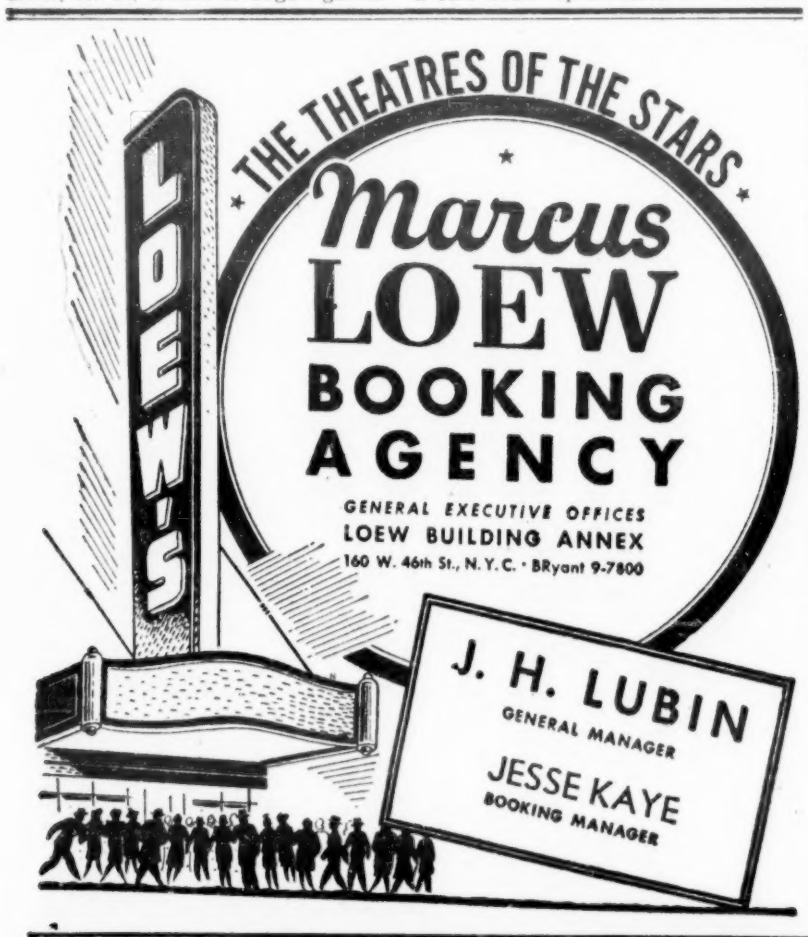

THANKS
TED LEWIS
for Eight Capacity Weeks. Looking forward to your return in the Spring . . . .
Ralph Berger
NEW POLICY . . . 2 SHOWS NIGHTLY
FEATURING STARS OF STAGE, SCREEN AND RADIO—ALSO NAME BANDS
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House Reviews

State, N. Y.

Arthur Tracy, Jayne & Adam Di Gatano, Radio Rogues (3), Hal Stone & Co., Al Gordon's Dogs, Grauman's Stairtone Revue (4), Ruby Zwerling's House Orch; "Bathing Beauty" (M-G).

Six-act bill, with "Bathing Beauty" film on moveover from the Astor across the street, is a bargain buy all around at State prices.

Grauman's Stairtone Revue, enlisting Grauman and three femmes, provide entertaining opener. Gals contribute nifty tapology and then combine with man to knock out pop numbers on musical staircase which garners deserved appreciation. Al Gordon and canine performers repeat former clicks in deuce. Hal Stone, assisted by attractive femme essaying dumbdora, follows and clicks with legit trombone tooting spaced by comedy interruptions climaxed by unconscious disrobing, all making for laughs.

Di Gatanos, top-drawer balroomologists, register as usual with their classy dance routines, while the Radio Rogues, male trio who were featured with "Hellzapoppin," are as solid as ever with their mimicry of stage, radio and screen personalities. Their clincher is take-off on Willkie, Mr. and Mrs. F. D. R. that's a panic for laughs and sends them off to plenty of palm-whacking.

Arthur Tracy, "The Street Singer," headlines and closes the show. Although not quite the romantic figure he had been in his heyday in radio and earlier stage appearances, he seemingly has lost none of his audience appeal. He had them in his hand from walk on to "Marta" theme. "Amor," "I'll Be Seeing You," improvised version of "Last Time I Saw Paris," double-header click due to taking of Paris, and encore of "When Gypsy Makes Violin Cry" send him away to solid hit. *Edba.*

RKO, Boston

Boston, Aug. 25.

Betty Hutton, Boyd Raeburn Orch. (16), Hartnells (2), Pitchmen (3); others; "Falcon in Mexico" (RKO).

That Betty Hutton packs a lethal wallop on the stage is pretty well known, but that she also encompasses such a vast drawing power is the source of plenty of amazement here. Nobody but Sinatra in recent times has unleashed such a determined attempt on the part of practically everybody to see her in person, and the result is a block-long, day-long queue.

She does six shows a day as the anchor man of a smart band show with Boyd Raeburn's orchestra, and knocks herself out at each show with the tunes she's associated with, such as "It's Murder," "Rocking Horse Ran Away," "I'm Doing It for Defense," and, for a change of pace, "It Had to Be You." Last named is the real surpriser, as it gives here a chance to do smooth sentiment, and she pours it out in a husky black velvet to wow.

Show leading up to her appearance is likewise socko. Raeburn band, loud, smart and hep, does a rather long routine of pops and medleys, its vocalists, Marjorie Wood and Don D'Arcy, going fine. Hartnells open with an acro-ballroom dance, with solos by both, and the Pitchmen floor the customers with standard comedy music gag.

Raeburn m.c.'s personably, and does one instrumental solo, using what appears to be a tenor clarinet. *Elie.*

National, L'ville

Louisville, Aug. 25.

Mills Bros., Jackie Green, Nita Norman, Callahan Sisters, 3 Glenns; "Dixie Jamboree" (PRC).

Kicking off the fall season with a bang, current bill [illegible] starting 10-week policy of stage shows and films.

Three Glenns, two males and a femme, tee off current stanza. Opening suggests an adagio turn, but they immediately go into a smooth routine of hand balancing, with the femme member getting plenty of attention. Control work is the best, and the act has a polish which is above par for balancing acts. Plenty okay.

Nita Norman, attractive blonde singer from radio, has looks, mike personality, and good voice. She sells 'em all in nice style, her repertoire of numbers including a special on "Somebody Loves Me," "I'll Be Seeing You," "My Man," and "I'll Be Lit Up" medleyed with "When Lights Go On Again." Solid hit.

Callahan Sisters click with their tap dancing. Gals are cute, and their rhythm terps, including a boogie-woogie number, is sock. Taps are accentuated by a floor mike, and the gals double tapping is in good synchronization. Bow off to big hand.

Jackie Green, monologist, comedian, impersonator, clicks and whoops show up. Lad is filling m.c. chore, which keeps him on stage much of the time, but in his own spot he wows 'em with his Irish songs and stories, impersonations and mugging. Gives swell take-offs on radio commercials, Frank Sinatra, and closes with a terrific Durante impression.

Mills Brothers deliver their usual solid harmonizing in closing spot. Their best tunes are "Celita Linda," "Lazy River" "Till Then," and their now standard "Paper Doll," which wins them a tremendous hand and bows.

Business pretty good at opening show Friday (25). *Hold.*

Circle, Indpls.

Indianapolis, Aug. 26.

Ada Leonard orch., with June Preisser, Ella Mae Morse and Jackie Kelk; "Take It Big" (Par.)

Ada Leonard's orch, first femme outfit here in some time, is pleasing all comers with its snappy line of rhythms on well paced and varied show this week. Band flashes some first class soloists and also clicks as a unit, rating higher than most all-girl outfits with the jive set. The bill, including June Preisser, Ella Mae Morse and Jackie Kelk in featured spots, has plenty of youth appeal all around.

Band's vocalist, Frances Griffin, registers big with "Time Waits for No One," "Swinging on a Star" and "I Love You." Dez Thompson, the drummer; Frances Shirley, trumpeter and Rita Kelly, at the piano, go over nicely in other specialties. Miss Leonard, swinging from the hips, leads some nifty arrangements of popular numbers, particularly a Gershwin medley that's tops. She warbles "I've Got Those Mad About Him Blues" and puts out plenty of glamour in a rhythmic dance.

Miss Preisser, who hasn't lost an ounce of energy since her kid days, is as cute as ever in a specialty number that fits her personality, "I Got a Way With the Boys." She also demonstrates the New Orleans boogie and does an intricate acrobatic dance to hefty applause. Miss Morse delights the hepcats in "Milkman Keep Those Bottles Quiet," and "Patty Cake Man," with "Cow-Cow Boogie" for an encore. Jackie Kelk presents his Homer character from the Aldrich Family show and does a comedy song, "Sinatra You Can't Do This Thing to Me" to good effect.

Biz fine when caught. *Corb.*

Oriental, Chi

Chicago, Aug. 26.

Connee Boswell, Buck & Bubbles, Le Roy Marionettes (2), Whalens (2), Arnie Hartman, Ray Lang Orch (14); "San Fernando Valley" (Rep).

Plenty of first-rate talent on this bill, headed by Connee Boswell. With all acts playing before Ray Long's house orchestra on the stage, the show moves rapidly.

Le Roy's Marionettes open with some new twists given to the manipulation of the puppets. Routine includes a Hawaiian dancer, a pair of jitterbug dancers, a radium treated ghost, skeleton characters dancing to "Danse Macabre," and a nifty version of Gene Krupa at the drums to send them off a hit.

Arnie Hartman wows 'em in deuce spot with some nifty accordion work. Opens with two marches, "Our Director" and "Stars and Stripes," and proves his mastery of the instrument from the start. Follows with "Glow Worm" during which he gets some unusual effects by his expert fingering, and winds up wih "St. Louis Blues" a la boogie woogie to stop the show and beg off.

The Whalens cut an artistic figure with their familiar acrobatic and adagio work and are well received. Buck and Bubbles, in the next-to-closing frame, score with nonchalant dancing, chatter and piano stuff.

Connee Boswell socks across several tunes in the usual Boswell manner, including "Is You Is or Is You [illegible] medley comprising [illegible] "Swingin' on a Star," and a dramatic version of "Stormy Weather" to heavy palmwhacking. *Morg.*

Apollo, N. Y.

Cootie Williams Orch. (16), Ella Fitzgerald, Emily Foster, Battie & Tuffie, Three Cabeleers; "Block Busters" (Mono).

Cootie Williams and Ella Fitzgerald, who, together with the Ink Spots, were on a successful cross-country tour, broke up for this engagement (the sepian quartet are on the next bill), with the former Duke Ellington trumpeter and the "tisket-a-tasket" gal plenty of a draw on their own.

House is warmed up by Williams and his aggregation. Combination of five sax, four trumpets, three trombones and three rhythm, with the leader on trumpet, blows hot with "Roll Em," "Yesterday," "Keep Em Swinging," "Good Enough to Keep," "War Garden Blues" and "Things Ain't What They Used to Be," last with Eddie Vinson on sax and vocals for top returns.

Miss Fitzgerald wraps things up solidly witht her singing. Smartly gowned and just a bit more buxom than when last caught, she delivers "Is You Is or Is You Ain't My Baby," "I'll Be Seeing You," "St. Louis Blues," and, of course, "A Tisket, A Tasket," for big audience response.

Emily Foster, cute-looking tapper, pleases with her routine, and the Three Cabaleers, instrumental-vocal trio on piano, bass and electric guitar, click with "Straighten Out and Fly Right" and "Cat Fell in the Well," the latter a double-entendre affair. Battie & Tuffie, comedy, song and tap team go over big with their antics. *Kamp.*

Tower, K. C.

Kansas City, Aug. 25.

Dot & Dave Workman, Dick Edwards, Hal Haviland, Anita Jakobi, Norma House, Tower Orch (9) with Marilyn Ballinger; "Two-Man Submarine" (Col) and "Call of South Seas" (Rep).

Current bill is smartly-paced 40-minute layout which packs a generous entertainment wallop because of good showmanship employed in putting it together.

Standout is Dot & Dave Workman, musical team, who play bells and brandy glasses effectively. They open with "Wang Wang Blues," continue with "Dreams of Love" and "Moonlight and Roses," closing with a fast blues medley.

House orch tees off with "Amor," with Marilyn Ballinger scoring on the vocal. Anita Jakobi, terper, clicks with some nifty acrobatics.

Hal Haviland, magico, registers with a brace of tricks. His most effective bit it a sea yarn which he accompanies with some quick paper-tearing, finally unfolding a two-foot pilot wheel. Norma House, "Discovery Night" winner, gives with a snappy hula song-and-dance.

Dick Edwards, who doubles as m.c., closes with sesh of mimicry. His pantomime of a man in a cafeteria is solid. *Earl.*

Earle, Philly

Philadelphia, Aug. 25.

Charlie Barnet orch (16) with Phil Barton, Peanuts Holland, Kay Stan, Jean Blanche, West and Lexing; "Atlantic City" (Rep).

Charlie Barnet—the in-again-out-again-Finnigan—with his draft board—has gathered together an okay gang of tooters in his latest comeback to the band business and though the boys are a little loud for those whose taste for jive is more subdued, they pass the critical muster of the younger set.

Every tune out of the Barnett catalog was greeted with plenty of salvos from the downfronters, including Barnet's platter fave, "Thing's Ain't What They Used to Be," "Cherokee," "Flying Home."

Peanuts Holland, midget trumpet artist, does his usual clicko mike job vocalizing such ditties as "Straighten Up and Fly Right" and "I Love to Kiss."

Kay Stan, vivacious brunet vocalist, introduces "Sharecropper's Blues" as well as bouncing out with "Is You Is" and "I Walk Alone." Male singer with the gang is Phil Barton, romantic baritone.

West and Lexing, a comedy act with a different twist, snares lots of laughs though it's chock full of corn.

Jean Blanche, winsome tap expert, gives an adroit performance.

Show was playing to standees when caught (Friday afternoon). *Shal.*

Censorship

Continued from page 1

capital. After early liberation reports proved unfounded CBS released an explanation of the affair Collingwood detailing that history had been written in advance.

Thereafter, Collingwood dropped out of sight for a few days, presumably while wending his way to Paris, but bobbed up early this week with recorded and live broadcasts from there. All webs, including BBC, be- [illegible] the weekend with, one network correspondent, questioned as to why he hadn't been coming through direct from Paris, notifying his boss in N. Y., that those who had aired such broadcasts ran into more censorship difficulties and had been suspended by military authorities.

Despite fact that transatlantic lines were kept humming as distraught N. Y. web news toppers kept trying to find out just what exact situation was in France, several on-the-scene programs were relayed and aired in this country. George Hicks, Blue ace, had an exciting description of the transfer of several hundred Nazi prisoners near the Arc de Triumphe Friday (25). Show, recorded via microfilm, was heard here Sunday (27) at 11:27 a.m. on the Blue and on a repeat broadcast later in the day.

Hicks, whose D-Day coverage won widespread praise and resulted in him being signed for a commercial recorded show on the Blue, gave a vivid description of the excitement and rioting, with noise of machine guns, rifle fire and heavier weapons adding to the exciting two-and-a-half minute slice of war.

Variety Bills

WEEK OF SEPTEMBER 1

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (31)
Gene Krupa Orc
State (31)
Robert Sis & White
Chester Dolphin
Menasha Skulnik
Rubinoff
3 Sailors
Chucho Martinez
WASHINGTON
Capitol (31)
Nash & Evans
Hector & Pals
Harrison & Fisher
Evelyn Knight
Hal LeRoy
Gene Baylos
Kidoodlers
PHILADELPHIA
Carman (1)
Bob Coffey
Eddie White
4 Whirlwinds
Willow Grove Park (3rd only)
Bob Coffey
Helen Honan
Eddie White
4 Whirlwinds
(4th only)
Whitey Carson
The Lu Reys
Morey & Eaton
Bucky Walters Co
PROVIDENCE
Metropolitan (1-3)
3 Chocolateers
Artie Dann
Tommy Ryan
4 Bombshells
The Seldens
SPRINGFIELD
Court Sq. (31-3)
Dawn Bros
Ted Leary
Hal Sands Girls
Jack & Jane West
Billy Van
Gale Austin
WASHINGTON
Howard (1)
Benny Carter Orc
King Cole 3
Jimmy Rogers
S Churchill
WORCESTER
Plymouth (28-30)
Ted Leary
Allen & Drake
Olympic Girls
Nash & Evans
Everett West
The Seldens

Paramount

NEW YORK CITY
Paramount (30)
Vaughn Monroe Bd
Gene Sheldon
Gil Maison
Jane Slater
BUFFALO
Buffalo (30)
Horace Heidt Bd
CHICAGO
Chicago (30)
Chas Spivak Bd
Arnaut Bros
Edwards Sis
Regal (30)
Louis Armstrong Bd
Miller & Lee
2 Zephyrs
Otto Eason
MIAMI
Olympia (30)
Ted & Flo Vallet
Boyd Heathen
Ray Riggs
Arthur Blake
Sylvia & Christian

RKO

BOSTON
Boston (31)
The Shyrettos
Happy Felton
Chris Cross
COLUMBUS
Palace (5-7)
Del Courtney Orc

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
Rosetta Williams
Henry Day 3
Edythe Franklin
Sandy Sandifer Orc
John Kirby Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Payson Re Orc
Hotel Commodore
Boyd Raeburn
Hotel Dixie
Al Trace Orc
Hotel Edison
Chris Cross Orc
Hotel Essex House
Harold Stern Orc
Hotel Lexington
Lani McIntire Orc
Momi Kai
Leilani

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Margie Hart
Smiley Burnette
Belita
Phil Regan
(24)
Betty Hutton
Boyd Raeburn Orc
The Hartnells
The Pitchmen
CLEVELAND
Palace (31)
Betty Hutton
Boyd Raeburn Orc
The Hartnells
The Pitchmen
(24)
Peter Lorre
Freddie Slack Orc
Dick & Dot Remy
Gil Lamb
Burns 2 & Evelyn
Viola Layne
(29-31)
Abe Lyman Orc
Bob Dupont
Marty May
ROCHESTER
Temple (1-4)
Freddie Slack Orc
Walter Dare Wahl
Virginia Austin
Johnny Mack
SAN FRANCISCO
Golden Gate (30)
Milt Britton Orc
Bert Wheeler
Bonnie Baker
Ross Sis
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Cafe Society (Uptown)
Burl Ives
Hazel Scott
Jimmy Savo
Eddie Heywood Orc
Cafe Society (Downtown)
Ida James
Josh White
Edmond Hall Orc
Peter Rabbit's 3
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Eddie Steele
Garland Wilson
Club 18
Roy Sedley
Vince Curran
Jerry Blanchard
Ann Paige
Eddie Lord
Ruth Wynn
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Dean Hudson
Hotel McAlpin
Gladys Tell
Ernest Hamory
Eric Correa Orc
Hotel New Yorker
Mary Jane Yeo
Mary Jane Lawson
Peggy Whight
Bob Ballard
Arnold Shoda
Johnny Long Orc
Hotel Pennsylvania
Les Brown Orc
Hotel Roosevelt
Johnny Cook Orc
Hotel Savoy Plaza
Narita
Bob Simone Orc
Hotel St. Regis
Freddy Miller Orc
De Marlos
A J Cantu
T Brooks Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Marina

Warner

NEW YORK CITY
Strand (1)
Tommy Tucker Orc
Rochelle & Beebe
PITTSBURGH
Stanley (1)
Abe Lyman Orc
Bob Dupont

YEAR'S NEWEST COMEDY SENSATION
WEST and LEXING
STRAND, NEW YORK—4 WEEKS—OPENING SEPT. 1ST
Personal Management
TYLER MASON — Dir.—WM. MORRIS OFFICE

Dick Buckley
(25)
Tommy Tucker Orc
Rochelle & Beebe
Dick Buckley
PHILADELPHIA
Earle (1)
Duke Ellington Orc
Cook & Brown
Dusty Fletcher
(25)
Charlie Barnet Orc
West & Lexing
Jeanne Blanche
Chris Cross
WASHINGTON
Earle (1)
The Roxyettes
Russell & Renee
Eileen Ritter
B Dupree & Charlo
Johnny Woods
(25)
The Roxyettes
Renald & Rudy
Lyda Sue
Russ Miller
Eileen Ritter
Marsha Kent
Gordon Andrews O
Frankie Froeba Orc
Copacabana
Frank Fay
Dolores Grey
Eunice Healey
Don Dennis
Dana Bari
Dee Turnell
Shep Fields Orc
Frank Marti Bd
Con Rouge
Dick Wilson Orch
B Bizony Ensemble
Diamond Horseshoe
Bob Hall
[illegible]
Hellman Hyde & Co
Hazel Mangean 4
Marcia Dale
Cecil Lewin
Frakson
Hermanos W'ms 3
The Garcias
N Brandwynne Orc
Mischa Borr Orc
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
Moya Gifford
Roberto & Aida
John Rockwood
Renee
Rosita
Margaret Gray
Virginia Fait
Carter & Ross
La Conga
Alfred Seville
Iris Karyl
Betty Reilly

Independent

NEW YORK CITY
Music Hall (31)
George Young
Wally West
Katherine Lee
Roxy (30)
Fred Waring Orc
Apollo (25)
Charles O'Donnell
LONG ISLAND
Jamaica (31-3)
3 Welles
George Jones
J & D Morgan
T Renard & Arden
Nord Cornell
(31)
Frances Mann
Ray Renard
The Sargents
(One to fill)
(28-30)
Beatrice Fung Oye
4 Bombshells
Jack & Jane West
Helen Honan
Whitey Roberts
ATLANTIC CITY
Hamid's Pier (27)
Henny Youngman
B Wells & 4 Fays
Coty & Sue
Peter Lorre
Lois Andrews
Burton & Janet
Steel Pier (2-3)
Sammy Kaye Orc
Marion Hutton
Andy Arcari
Rochelle & Beebe
Ruthie Barnes
Dick Buckley
BALTIMORE
Hippodrome (31)
The Fontaines
Peter Chan
Wally Ward Co
Lionel Kaye
Royal (31)
Charioteers
S Williams & Dad
Dot Dellan & Cats
Ernie Fields Orc
Lucille Chance
State (31-2)
Helen Honan
Bob Dearborn
CAMDEN
Towers (1-4)
Fred & May
Ray Douglas
The Houghtons
A & M Havel
The Cabineers
HARTFORD
State (1-4)
Tommy Tucker Orc
Gay Nineties Rev
NEWARK
Adams (1-4)
Stan Kenton Orc
G Miller Singers
Whitney Sis
Mr. Ballantine
NORFOLK
Center (1-4)
6 Willys
Maxine
Fred Keating
Los Barrancos
Chiquitica
Machito Rhumba Bd
Latin Quarter
Diosa Costello
Cross & Dunn
Raye & Naldi
Wini Walsh
Lathrop & Lee
Mazzone & Abbott
D Sylvan Sextette
Carol King
Beau Brummels
Folie Miller
Don McGrane Orc
Jose Perez Orc
La Vie Parisienne
Luba Malina
Reva Reyes
Harold Fonville
Gloria LeRoy
Billy Banks
Four Rose Buds
Bill Quentmeyer
Mitchell Brother
Michael Edwards
Milt Herth 3
Vincent Travers Orc
Havana-Madrid
Estelle Sloan
Sacasas Orc
J Sanabria Orc
Hotel Astor
Tommy Tucker Orc
Louis Prima Orc
Hotel Belmont Plaza
Dolly Dawn
Tommy Dowd
Capella & Patricia
Ray Parker

CLARK BROTHERS
ZANZIBAR, NEW YORK
4th WEEK
Direction: EDDIE SMITH
Per. Mgt.: FRANK BELMONT

(Continued on page 47)

B'way Soars; 'Jones' 31G, 'Hats' $44,700, 'Hayride' 44½G, 'Venus' 31G, 'Norway' Sock 40G In 1st Week

Broadway grosses jumped way up last week, boxoffice reaction accompanying pleasant weather, fall-like temperatures sharply contrasting with the long heat wave that broke 10 days ago. Some musicals went $5,000 over the previous week, more than making up the slack occasioned recently. Straight shows improved around $3,000 in some instances, and at least one drama stepped up even further.

"Song of Norway" started out like a sock success, getting close to $40,000 for the first week. That tops the house record normally because of the $6 top for the Coast-made operetta. "Lower North" opened late in the week, drawing mostly doubtful notices.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (142d week) (D-789; $3.60). Has accomplished the spanning of third summer and aimed into winter, although other shows seeking the house; climbed to $6,000.

"Anna Lucasta," Mansfield (D-1,001; $3.60). Presented by John Wildberg; written by Philip Yordan; colored-cast drama was recently presented in Harlem; opens tonight (30).

"Carmen Jones," Broadway (39th week) (M-1,900; $3). Drew best gross since the scale was lowered; capacity Saturday night (26), and the quoted count was over $31,000.

"Catherine Was Great," Shubert (4th week) (CD-1,382; $4.80). Drawing fairly good grosses at scale; close to $19,000 last week, some improvement.

"Chicken Every Sunday," Plymouth (21st week) (C-1,075; $3.60). Best money since spring; business perked and approached $10,000, with engagement now figured to span autumn or longer.

"Follow the Girls," 44th Street (20th week) (M-1,462; $4.80). Improved as much as any musical, and the gross went to $35,000 or more; expected to extend far into new season.

"Hats Off to Ice," Center (10th week) (R-2,994; $1.98). Takings up another notch, and in 10 times the quoted count was $44,700; started this week with $8,000 for Sunday's (27) two shows; 12 performances next week.

"Jacobowsky and the Colonel," Beck (24th week) (C-1,214; $3.60). Moved forward to around $20,000, not much under capacity, a $3,000 hike.

"Kiss and Tell," Biltmore (74th week) (C-926; $3.60). Bounced up, too, and was quoted getting around $11,000; best gross since spring.

"Life With Father," Empire (251st week) (C-1,082; $3.60). Run leader's pace picked up materially, too, with the gross quoted close to $12,000.

"Lower North," Belasco (D-1,077; $3.60). Delayed premiere on Friday (25); drew mixed notices; better line on chances this week.

"Mexican Hayride," Winter Garden (30th week) (M-1,423; $6). Draw of this musical at high scale amazing; close to capacity all last week, with gross quoted at $44,300.

"Oklahoma!" St. James (73d week) (M-1,520; $4.80). Gross only limited by the house capacity; new musicals may score but this one hardly figures to be affected any more than last season; $30,500 and more.

"One Touch of Venus," 46th Street (47th week) (M-1,319; $4.80). With nearly a year's run accomplished indications are for this musical to stick into winter; up last week to $31,000.

"Pick-Up Girl" [illegible] are for continuance well into autumn; last week's takings rated over $7,000.

"School for Brides," Royale (4th week) (C-996; $3.60). Best week since arrival; takings around $9,000 and management encouraged, expecting comedy to make grade.

"Sleep No More," Cort (CD-1,064; $3.60). Presented by Clyde Elliott and associates; written by Arthur Strawn and Lee Loeb; did fairly well out of town; opens Thursday (31).

"Song of Norway," Imperial (1st week) (O-1,427; $6). Cordial press given Coast attraction, with Sunday (27) followup comment even more favorable; looks like real coingetter with first week at high scale rated around $40,000; capacity.

"Ten Little Indians," Broadhurst (9th week) (D-1,160; $3.60). Picked up and several performances capacity indicated gross being around $16,000; plenty good for meller.

"The Searching Wind," Fulton (20th week) (C-948; $4.20). Improved more than any other straight play gross, approximating $17,000.

"The Two Mrs. Carrolls," Booth (50th week) (D-712; $3.60). Resumed engagement appears to be indefinite; business went up close to $14,000.

"The Voice of the Turtle," Morosco (C-898; $4.20). Relighted Monday (28) after summer layoff; three-person comedy smash expected to register capacity business indefinitely; now in 30th week.

Neighborhood

"Yes My Darling Daughter," Flatbush, Brooklyn.

"Junior Miss," Windsor, Bronx.

'MERCHANT VENICE' SOCK $8,200 IN TORO. STOCK

Toronto, Aug. 29.

Toronto is going heavily for Shakespeare with "Merchant of Venice" scoring a terrific $8,200 at the Royal Alexandra and currently holding another week. For summer-season scale, 1,525-seater is at $1.50 top. "Merchant" cast is headed by Ann Andrews and Richard Temple. Piece was a sellout latter half of last week.

A heavy advance on repeat week of "Hamlet" with Tom Rutherford, for week of Sept. 4, after it grossed $8,000 week of July 31.

'Last Stop' NG $4,500 In Tryout at Boston

Boston, Aug. 29.

"Last Stop" inaugurated the Hub theatre season last week at the Wilbur, and play never really caught on following thumbs-down from most of the critical fraternity, taking $4,500, estimated, on its first week. Show, in the rewrite stages, remains a second week prior to its Broadway tryout, that week being current.

"Three Is a Family" wound up its 16 weeks at the air-cooled Colonial on Sat. (26), to capture an enormous $10,500, estimated, way above average for its 16 weeks. Many of local cast going overseas as show tours for USO-Camp Shows.

Jeanne Cagney's summer stand at the Cambridge strawhat was sellout all six performances, bringing estimated take to about $3,200 at $1.50 top. Play, tryout comedy called "Marriage Is For Single People," buffeted. Current at Cambridge is tryout of "Come Be My Love" with Walter Hampden. In for two weeks, seven a week.

'Choc. Soldier' $15,000, L'ville, Rained Out in 2

Louisville, Aug. 29.

"Chocolate Soldier" closed eight-week season of musical shows produced by J. J. Shubert at outdoor Iroquois Amphitheatre.

In spite of two performances lost because of rain, final week grossed good $15,000.

Drake East for 'Land'

Hollywood, Aug. 29.

Alfred Drake, Theatre Guild actor who hopped to Hollywood for a Columbia picture but found the picture wasn't ready for production, hopped back to New York for the Guild's forthcoming play, "Sing Out, Sweet Land."

Contract calls for Drake to return to Columbia next April.

'Hit Deck' 7½G, Seattle

Seattle, Aug. 29.

"Hit the Deck," presented by Under the Stars Co. of Vancouver, in three days garnered mild $7,500 at the Metropolitan, scaled from $2.75.

This is the [illegible] summer series, with "New Moon" and "Vienna Waltz" to follow.

4 L. A. Legits Fold; 'King' Gets $23,000 for Closer

Los Angeles, Aug. 29.

Real blackout has hit the local boards with four of the five attractions folding their tents last weekend, leaving Ken Murray's "Blackouts of 1944" holding the fort in a solo. "The Waltz King" pulled out for San Francisco, with $23,000 taken for the final week at the Philharmonic Auditorium and $87,000 in the kick for the tri-week stand. "Blackouts" pulled its $14,800 on the 113th stanza.

"Family Man" died at the Belasco Sunday night, after running the required four weeks to get screen rights, and took $6,000 in its last period. Show registered $23,000 for the four weeks. "The Big Little Show" had poor luck with the revival and snuffed out at the Music Box with $6,000 for the final seven days, taking only $10,000 on the week and a half of its run. Musart's "Night Must Fall" revival had $2,500 for the 11th stanza, closing the doors with an overall boxoffice of about $31,500.

'Kiss' Climbs In Philly to $10,700

Philadelphia, Aug. 29.

Break in the heat wave gave Philly's pair of legit offerings good boxoffice returns last week. Some regrets were expressed that a couple of other bookings (notably "Lower North") had been cancelled here after continuation of the blistering heat. There's no doubt what a musical—even a fairly good one—would look good here in the city right now.

As things have turned out, Philly's regular legit houses are all dark this week, and the Forrest will remain tenantless until Sept. 11.

Theron Bamberger winds up his Bucks County Playhouse season in the Bellevue-Stratford ballroom with "The Man Who Came to Dinner," which opened last night (28) and continues through next Monday, giving two performances Labor Day. Season—third for outfit here in Philly—has been admittedly disappointing. A couple of the offerings were actually badly in the red, and a number of others just managed to stagger through. Last week wasn't so bad, though, with Libby Holman as guest star in "My Sister Eileen." Last part of week, after weather break, spelled real trade; $7,500 was gross.

"Kiss and Tell," which had done a disappointing $8,500 in the first of two weeks at the Forrest, climbed to $10,700 in its final session. Could have stayed probably with profitable results, but management wanted a week to renovate house. Now, as it turns out, they'll have two weeks, as John C. Wilson has pushed back his preem of "Bloomer Girl" from Thursday (7) to Monday (11). Musical will stay here only two weeks now.

'Bed' Nice $15,800 At $3 Top in Cleve.

Cleveland, Aug. 29.

For an August booking, road company of "Early to Bed" made a nice showing at the Hanna last week, garnering around $15,800 in eight performances at $3 top.

What helped 1,400-seater and Richard Kollmar tuneshow was moderately cool weather and hefty matinee trade. Although a repeater, the current "Doughgirls," with Taylor Holmes, Lenore Ulric and Leila Ernst, piled up an exceptionally strong advance sale.

Hanna's first Theatre Guild attraction, "Cherry Orchard," [illegible] Sept. 18.

Inside Stuff—Legit

"Tomorrow the World" will be repeated by Jules Leventhal on the New York subway circuit, play going into Flatbush theatre, Brooklyn, Sept. 4, and Windsor, Bronx, week following. Drama had played these theatres in July. Conrad Nagel, due in New York from Coast tomorrow (31), will play lead, with Johnny Venn, also of original Broadway cast, and Joan Shepard, of Chicago company, in support.

Touring "World" toured 11 months, including a 23-week stay in Chicago, winding up in Los Angeles recently. Tour was profitable, according to management, showing profit, in all, of about $40,000, this despite a loss of $17,000 incurred over six weeks when show played interim stops between Chicago and Coast. This is somewhat at variance with reports that appeared in last week's "Variety."

Management (Theron Bamberger-Lester Meyers) posted notice to close at end of four of five scheduled weeks in San Francisco, cancelling L.A. stand. Whereupon syndicate of Marcus Heiman, Warren O'Hara (company manager) and Bamberger took over (Heiman assigning any profits to Peter P. Ermatinger, manager of Biltmore theatre, L. A.). Final Frisco week and two in L.A. were reported profitable, syndicate making $4,500 profit.

Tom Ewell, who appeared in a number of Broadway shows and is now a lieutenant in the Navy, writes of a stage find he saw in Rome recently. He wandered into an open-air variety show, which was "pretty bad" until Lisa Ponsilli, the headliner, appeared. The signora, who is of Greek-Italian parentage, "sings sweet and hot equally well and her dancing has beaucoup.

"She would be sensational on Broadway. Before an audience of 800 Allied soldiers, including English, French, Polish, American and Scandinavian, she was like something I've never seen, her style being a blend of Elsie Janis and Judy Garland. She sang 'White Christmas,' 'Deep in the Heart of Texas' and Lord knows how many more—Belle Baker couldn't have sung more at a matinee at Loew's Flatbush and still they yelled for more."

Ewell also tells of Marjorie Bernard and Doris King, English dancers, who were caught in Rome at the outbreak of the war. They put the show together, coaching the acts, who never spoke English before; also teaching them the songs from phonograph records which American troops brought in and, in that manner, the orchestra of 10 was taught the tunes. Misses Bernard and King also doubled as ticketsellers and takers, admission being 25c.

Edward Gross, whose "Chicken Every Sunday," Plymouth, N. Y., is his maiden effort as a producer, intends sticking in the legit field and has production plans for three new shows. "Chicken" picture rights have brought $225,000. Grosses are claimed to have been underestimated, last week business climbing considerably. Gross states the booking contract for "Chicken" calls for the play staying at the Plymouth until "Errand For Bernice" (Gertrude Lawrence) is ready, probably in late October, and after that he has the privilege of moving next door to the Royale. Such provisions were made because the show guaranteed the house through the summer.

His first new play is likely to be "Be Good, Sweet Maid," by Lt. Robert Mann. Gross also has "Footlights and 6 Guns," by Major Winchcomb-Taylor and Jules Eckert Goodman, and "Ridin' the Rainbow," by Rosemary Taylor, author of the novel from which "Chicken" was adapted by Jules and Philip Epstein.

Setting for the third act of "Lower North," Belasco, N. Y., is hung about a dozen feet from the stage when not in position. Couple of hours before the show was to have opened last Thursday (24) ropes holding the scenery parted and the set crashed to the stage. There was some slight damage and, as other lines could not be obtained quickly, the debut was put over until Friday (25). Most critics and no first nighters could be advised of the accident, so they were turned away.

Denied that there was any trouble with stagehands, although several days before there was a backstage "situation." A change of crews is due, house changing management at this weekend. Reported that the removal of counterweights caused the lines to part.

Smoking in theatres during rehearsals of new shows will be strictly banned whether the houses are tenanted with attractions or not. During performances firemen are assigned to each theatre, men on duty giving special attention to the regulation backstage. In dark houses there is no particular safeguard against smoking, although it is an unwritten law.

Last week "Bloomer Girl" started rehearsing at the Century, N. Y., but the company was ordered off the property after J. J. Shubert saw a chorine light a cigaret. Lee Shubert agreed that the girl was in error and said he couldn't square the matter anyhow, for the theatre is in his brother's name. Considerable money was expended on fixing up the Century last season.

Letter believed to have been written by an Equity councilor (name was not used) chiding the association leaders for allegedly not being on the job was used last week for columnar purposes by a Broadway reviewer. The council member is identified as belonging to a group of actors who have advocated cooperative shows, which a majority in Equity have opposed on the ground that many abuses invariably arise.

It is the "actors must act" argument, whether they get paid or not. Complainant objects to mediocre performances of old plays occasionally given by Equityites in libraries and contends that the experimental theatre idea has never panned out.

When $6 top was established for "Mexican Hayride" (Winter Garden), same scale used by the new "Song of Norway" (Imperial) it was com[illegible] "Oklahoma" could have upped its $4.80 price—and still could, the ticket demand [illegible] hike the top but will boost the matinee prices. Afternoon top was $3 ($2.50 plus 50c tax) but will go to $3.60, latter scale going into effect Saturday (2) matinee. Gross will thereby be increased to over $31,000 weekly.

Cool Weather Ups Chi Business; 'Kiss' $17,000, 'Inn' 16G, 'Widow' 22G

Chicago, Aug. 29.

Cool weather helped attractions playing the twin theatres last week. "Kiss and Tell," which moves from the Harris to the Studebaker Sept. 10 to make room for Ruth Gordon in "Over Twenty-One," opening the following day, rose to $17,000, and "Ramshackle Inn," at the next-door Selwyn, took another spurt to $16,500.

Estimates for Last Week

"Kiss and Tell," Harris (68th week) (1,000; $3). Rose to $17,500.

"Merry Widow," Civic Opera House (5th week) (3,600; $3). Dropped to $22,000.

"Oklahoma," Erlanger (41st week) (1,500; $4.20). Sellout $30,000.

"Ramshackle Inn," Selwyn (6th week) (1,000; $3). Spurted to $16,000.

'Sleep' Plenty Awake In Det., 11½G, 'Harry' $8,900

Detroit, Aug. 29.

Late summer grosses are fair along the rialto here and all houses would have been back in operation this week if the police censor had not blacked out "Two in a Bed" at the Wilson. It was the low man on a totem pole of three bedroom-titled farces to hit here in two weeks.

"Sleep No More," at the Cass, clicked off $11,500 in nine performances at a $2.65 top. It was followed Monday by Ruth Gordon in "Over 21." "Uncle Harry," at the Lafayette, got away to a nice $8,900 in its first week, at $2.20 top. Mystery got plenty of praise from crix and should have a good run.

Current Road Shows

(Period Covering Aug. 28 to Sept. 9)

"Bloomer Girl" — Forrest, Philadelphia (Sept. 4-9).

"Champagne For Everybody"—National, Washington (Sept. 4-9).

"Cherry Orchard" — Playhouse, Wilmington, Del. (Sept. 8-9).

"Doughgirls" — Hanna, Cleveland (28-2).

"Down In Miami"—Shubert, Boston (Sept. 4-9).

"Early To Bed"—Blackstone, Chicago (28-9).

"Good Night, Ladies"—Geary, San Francisco (28-9).

"Kiss and Tell" (2d Co.)—Harris, Chicago (28-9).

"Kiss and Tell" (3d Co.)—Forrest, Philadelphia (28-2); Lyric, Bridgeport (4-5); High School Aud., New Britain, Conn. (6); Academy of Music, Northampton, Mass. (7); Memorial Aud., Worcester (8-9).

"Life With Father"—Colonial, Boston (28-9).

"Men To The Sea"—Shubert, New Haven (Sept. 7-8-9).

"Oklahoma" (2d Co.) — Erlanger, Chicago (28-9).

"Othello" — Metropolitan, Providence (Sept. 4); Memorial Aud., Worcester (5); Court Sq., Springfield, Mass. (6); Bushnell Aud., Hartford (7-8-9).

"Over 21"—Cass, Detroit, (Sept. 4-9).

"Ramshackle Inn" — Selwyn, Chicago (28-9).

"Soldier's Wife"—Locust, Philadelphia (Sept. 4-9).

"Three's A Family" — Bushnell Aud., Hartford (Sept. 1-2); Walnut, Philadelphia (4-9).

"Uncle Harry"—Shubert Lafayette, Detroit (28-9).

"Wallflower" — National, Washington (28-2); Plymouth, Boston (4-9).

"While The Sun Shines" — McCarter, Princeton, N. J. (Sept. 9).

Myerberg Rumpus May Hold Up Impending Pact By ATAM, Managers

Michael Myerberg, who produced the Pulitzer prize winning "The Skin of Our Teeth" two seasons ago and then took over the Mansfield, N. Y., has sent his resignation to the League of New York Theatres because he cannot act as his own house or company manager. He blames the League but it appears to have been an idea of the Assn. of Theatrical Agents and Managers. It may all hold up the basic agreement between the union and the League, revision of which has been mulled for two years.

Original agreement between the union and the showmen had a provision that if any Leaguer acted as his own press agent or company manager between 1935 and 1938, he could continue in such capacity. It was a trick clause to satisfy several producers who functioned that way at times. Myerberg, virtually unknown prior to "Teeth," produced a drama called "Symphony," which played three performances in the spring of 1935. Company manager was taken ill and Myerberg stepped into his place.

On the strength of that Myerberg claimed the right to be "back" with "Teeth," and a one-man arbitration (Arthur Garfield Hays) ruled in his favor. In ruling him out, ATAM claims the agreement with the League expired two years ago and the provision in question ceased. In negotiations for revisions of the contract, however, the League asked for and received ATAM assurance that four producers would continue to have the privilege to be their own company executives — Brock Pemberton, William A. Brady, Lester Meyer and Jules Leventhal. But not Myerberg.

League people say the arbitration fixes Myerberg's status and, pending action by its board, they'll argue the matter with the union. Temperamental Myerberg, unaware of the League's stance, brought up a declaration of his "constitutional rights" in the letter of resignation. The exempt quartet of showmen rarely use the privilege. All others must engage press agents and company (also house) managers.

UNUSUAL BACKING DEAL ON STRAWHAT

Production accessory firms not infrequently buy in on shows either as partial payment on bills or direct cash investment but rarely do they do so on plays tried out in stock. One such deal, however, was made between the author of "Marriage Is for Single People," put on at Cambridge, Mass., last week and the Brooks costume outfit. Latter has a 20% share of Stanley Richards' royalties in return for supplying the costumes for the week's showing.

Brooks investment was around $1,000, latter being aware that little would be realized through the stock engagement but figuring a possible profit if the picture rights were sold, even if there was no regular production. With the Hollywood end in mind, Richards sold the idea of having the show well dressed to the costumers.

Amy Arnell to Play Lead in Marion Musical

Cleveland, Aug. 29.

George Marion, jr., is casting Amy Arnell, now in the road company of Richard Kollmar's "Early To Bed," in the feminine comedy lead in his new Broadway musical to be tagged "Kabitza of Notre Dame."

Singing comedienne is withdrawing from the Kollmar production in late September to start rehearsals in the Marion show, she said last week while playing at the Hanna. "Kabitza," a college satire, will give her role of a hoydenish campus cheerleader who has a yen for the football hero.

Formerly singer with Tommy Tucker's band, Miss Arnell was given her first legit break by Marion. Playwright who did the book of "Early To Bed" caught her clowning through a song at Boston's Statler in June when the spot's microphone broke down. Marion thought she had distinctive comedy possibilities for the show, and the clicko she registered during its road tour confirmed his opinion so emphatically that he built up the "Kabitza" lead for her New York bow this winter.

Hereafter Moss Hart Will Stick to Poker

Moss Hart is a wartime casualty and will gimp for at least six weeks. Author, whose latest work is "Winged Victory," broke a bone in his foot during—of all things—a game of croquet. And if anyone doesn't think croquet can be that ferocious, he hasn't played the game with persons like Hart, George S. Kaufman, the late Alexander Woollcott, Harpo Marx or Herbert Bayard Swope. The boys have been known to play rough—especially when they've had bets on the side.

Down in Bucks County, Pa., where he and Kaufman wrote "The Man Who Came to Dinner," Hart prepared to do something to the ball of an opponent. Rules permit a player to knock the other guy's ball into the rough, done by sharply tapping his own ball, placed next to the opposition's. Hart removed his shoe, placed his foot on his ball as is customary, took careful aim with his mallet—and whacked the foot with all his strength.

1-MAN DETROIT CENSOR DUMPS '2 IN A BED'

Detroit, Aug. 29.

Last Saturday's (26) matinee of "Two in a Bed" played to one man, Lieut. Charles W. Snyder, head of the police censorship bureau, who ordered the final curtain to stay down. The Paul Bouchard-John Cousins comedy, which played 21 months in Los Angeles, opened here Friday (25) night at the Wilson to bitter reviews from the crix.

While the comedy was being run off to the one-man audience, the house was making refunds for the matinee to several hundred ticket-buyers.

Snyder's ruling following the performance for one was that if "Bed" was "rewritten and reproduced the Detroit police will look at it again."

Director Dickson Morgan pointed out it would take at least two weeks of rewriting and another two of reproduction to get it by the Detroit objection.

Mrs. Dresselhuys Backs 'Rhapsody,' New Operetta

"Rhapsody," an operetta slated for the Century, N. Y., in October, will be presented by Blevins Davis, a new name on Broadway. The backer is Mrs. Cornelius Dresselhuys, socialite who formerly appeared on the stage under her maiden name of Lorraine Manville. She's the asbestos heiress, a sister of Tommy Manville. Although she participated in the financing of other shows, "Rhapsody" is her first solo production, musical being budgeted for $150,000. Fritz Kreisler's music will be used, indicating some similarity in format to "Song of Norway" (Imperial), which has the melodies of Edvard Grieg. Reported that an exceptionally high rental of $8,000 weekly is being paid for the Century. House was formerly called Jolson's and was refurbished last season by the Shuberts when a theatre shortage developed. Reported cost of renxing is $100,000. It opened successfully with "Follow the Girls," now at the 44th Street.

Mrs. Dresselhuys was formerly of the New Opera Co., composed of musically-minded wealthy women, and she was credited with having been principally responsible for the success of "Rosalinda," operetta which led to the group abandoning grand opera with new talent. She resigned from the New Opera-ites because of their reputed temperamental management and was not interested in last season's hit revival of "The Merry Widow," nor the operetta flop "Helen Goes To Troy."

Mrs. Dresselhuys is wed to the former Holland minister to England. Her first husband was Jay Gould, former vaudevillian.

Fisher's 2 Shows

Clifford C. Fischer is planning two shows this fall, one of them a vaude-revue a la his "Priorities of 1940" which first set the vaude "comeback" vogue.

The other is a straight legit musical with Shuberts associated.

It's Now Hotel Agent

Joe Flynn has revised his rating, saying that, instead of being a press agent, he is really a hotel agent and so bills himself in making out program credits.

Claims it's the same these days with all people in advance, who spend more time trying to get hotel accommodations for players than agenting the shows.

Code Enforcers Seen Cooperative

Appearing before the enforcement board of the legit ticket code, Daniel J. Riesner, counsel for a number of Broadway ticket agencies has reported a cooperative attitude by the code people but concessions asked by the brokers have not been granted. Renewal of the code, which antedates the state law in limiting agency prices at 75c over the boxoffice rate, was not reported signed by the ticket men early this week, although the agreement expires Friday (1).

One hitch may be the collection again of money from the brokers by the code enforcers who claim its board is "in need of funds." When the code started agencies were required to pay 3½c per ticket, money to be used for policing purposes. Later the coin, called "dues" by the code bunch, was cut to 2c on the complaint of agencies that the original rate was too stiff an impost, but for the past year or so no attempt to collect was made.

Some showmen are not in accord with collections for the code, which is handled by the League of New York Theatres, a non-profit organization. When last reported, the policing fund had a balance of approximately $1,000. Money was used to employ people to check up on prices charged by the brokers, occasionally tickets being purchased for that purpose. As tickets are stamped on the reverse side the actual price charged must be set forth. Policing activity was not evident in recent months, but the code board evidently anticipates big business during the new season, with possible ticket abuses.

Although premiums are set at 75c, the code fixes the balcony fee at 50c over the boxoffice price. Brokers requested the code board to make the balcony rate the same as lower floor, contending that upstairs tickets, especially for hits, are worth the additional 25c. Board did not concede the claim but said that it might apply when mezzanine tickets are the same price as lower-floor locations, houses being rarely so called. State law makes no distinction in ticket locations.

Ticket men complained that the code board gave details of code violations to Paul Moss, the license commissioner, and in that way they were subject to double jeopardy. Commissioner's office is assigned to enforce the state law on ticket prices and has used city detectives to check up on brokers.

'LILIOM' TO FOLLOW R-H'S 'BANK ACCOUNT'

As soon as Richard Rodgers-Oscar Hammerstein 2d get "Mama's Bank Account" on the boards, they'll [illegible] "Liliom" for Theatre Guild production. RKO is bankrolling "Bank Account" on a sliding scale, having owned the film rights prior the intent to stage-produce it first.

Mady Christians and Oscar Homolka head the cast. Morris Jacobs is g.m. John van Druten is staging for Hammerstein-Rodgers, their first independent production.

'Kiss' Reopens Season Sept. 7 in New Haven

New Haven, Aug. 29.

After a summer siesta, Shubert rolls up the asbestos for the new season on Thursday (31) with a three-day stand of "Kiss and Tell." Following weekend, Sept. 7-9, brings Dave Wolper's newcomer, "Men to the Sea." Next in order comes "Rebecca" for last half of Sept. 14-16.

Other pencilled bookings indicate brisk activity here to match last season's busiest schedule in a decade. Leonard Sang again handles managerial reins, with Ben Witkin repeating on the boxoffice end.

Tuttle Avers Moss Exceeds Authority In Action on Leblang-Gray Agency

Charles H. Tuttle, former U. S. prosecuting attorney in New York, recently retained as counsel by Leblang-Gray, has clashed with N.Y. license commissioner Paul Moss, who started two pending legal proceedings against the ticket agency. Tuttle has averred that Moss has exceeded his authority. Tuttle raised points on the constitutional rights of his client and declared that the legality of the state's 75c premium limitation has never been tested, intimating his plan to carry the issue to the U. S. Supreme Court, an objective long sought by ticket people.

Opposed ideas between Tuttle and Moss were expressed during an attempt by the commissioner to secure the Leblang business records of ticket sales. The attorney claimed Moss had no right to the records en masse but could legally obtain only figures as were applicable to definitely stipulated cases or sales. Commissioner met no such obstacle when he obtained the books from several wellknown social clubs last winter and nailed a number of brokers for getting prices above the 75c limit. Although it was argued that the clubmen demanded choice locations and were willing to pay for the service, four or five agencies were forced out of business, their licenses being revoked. In show circles it is believed the penalty was too severe and that fines would have served the purpose. Most of the penalized ticket people are still inactive.

When Tuttle investigated the ticket brokers there was a maximum price set by the federal revenue act, but such limitation was written out when the law was revised several years later. Aided by Hugh McQuillam, a Government investigator, Tuttle proved violations of the price limit, several brokers being fined, but at the time Tuttle doubted the constitutionality of the limitation, alluded to as "price-fixing." In terminating the cases, he exacted assurances that no appeal to the higher courts would be made. Now on "the other side of the fence," Tuttle has not changed his mind and in acting for Leblang's he is virtually representing all agencies.

Moss states that the ruling of Justice Botein, denying dismissal of the McBride's agency action against the commissioner to stop him from banning fees for the delivery of tickets, will be appealed and, meantime, it is understood the agencies are not charging for deliveries. McBride's suit will depend on the appeal decision, for the Botein ruling was virtually a trial of the agency's case. It is presumed that when Tuttle told Moss he exceeded his authority, he also included the no-delivery fee edict. Commissioner had warned the brokers that if they charged the fee, licenses would be suspended.

Hildreth Quits 'Okla.' B. O., Cites Fatigue

Al Hildreth is leaving the St. James, N. Y., where "Oklahoma" is a fixture, saying that he resigned as treasurer because of fatigue. It is the first time on Broadway that a boxoffice man has quit a hit. Hildreth is said to be well off financially.

Ea[illegible] Broadway theatre installs or retains the boxoffice staff yearly by arrangement with the Treasurers and Ticket Sellers union. Contracts expire each Sept. 1. It is expected the ticket man will turn up in another house later in the season. He will be replaced by Bob Howard, now treasurer of the Broadway ("Carmen Jones").

Marden Gets 100G Profit As Rose Buys Him Out On Ziegfeld Theatre

Billy Rose reportedly gave Ben Marden a $100,000 profit when he bought out the former nitery operator as copartner in the Ziegfeld theatre, N.Y., takeover. Rose and Marden originally put up $315,000 each for the house, topping Loew's bid for a renewal some eight months ago, and both were to have been associated in "Seven Lively Arts" and other legits slated for the Ziegfeld. The 100G profit to Marden gives the latter $75,000 net under the capital-gains tax.

Rose has already taken possession of the Ziegfeld, Loew's having wound up its film policy there Sunday night (27) after a 12-year tenancy as a lessee.

"Seven Lively Arts" is slated for December preem. It goes into rehearsal Oct. 1. Beatrice Lillie is due over from London Sept. 10 to co-star with Bert Lahr.

Inventory has been going on all week, Rose officially taking over on Friday (1).

Hundreds of old photographs and articles comprising the Ziegfeld Museum, memorabilia of all sorts, stored Josef Urban scenery, etc., crowded the dressing rooms and other storage space along with overflow legal papers from the Loew-Metro homeoffice.

COSTUMERS, UNION REACH AGREEMENT

After wrangling for some weeks over pay scales and hours-per-week limitations, the operators of costume plants and the workers' union have come to agreement. Shops will be on a basis of 37½ hours weekly, with limited overtime permitted at time and one-half pay, and double time Sundays. Owners will tilt wages 2½%, with a minimum raise of $1 weekly, also contributing a percentage of the total payroll to the union's health fund.

Union sought 35 hours per week maximum, also a large pay increase, but the owners claim wages will be 10% more than last season because of fewer hours required.

New contract has been submitted to the regional War Labor Board for [illegible]

Robert Jeans, Asst. N. Y. News Drama Ed, a Suicide

Robert Jeans, 40, assistant drama editor of the N. Y. Daily News, was found dead of gas poisoning in his N.Y. apartment Monday (28) night. Police attributed death to suicide, after reporting finding the newspaperman reeclining on kitchen floor, with all jets of a gas oven open. A friend and neighbor, Carl Winston, smelled the gas and summoned police. Jeans was dead upon arrival.

Jeans was born in N.Y. and was a prize-fight manager and free-lance writer before he entered newspaper work. He also wrote stories of hobo life under the name of Dan Hennessy, and contributed articles to the American Mercury and other magazines.

Jeans worked for the Detroit Times before coming to the News, where he was a caption writer before transferring to the drama department. He was inducted into the Army in 1942, but received a medical discharge because of injuries during basic training.

Responsibility Denied By Mgrs. in Press Snag

Although Equity's council ordered the basic agreement with managerial League of New York Theatres extended for another year, a further confab was held last week to define the status of producers when performers' pictures are used in magazines and other publications without actor credits. Showmen stated they would attempt to persuade editors to use the names of players in captions but could not be held responsible if the credits did not appear.

Equity proposed to force the issue, insisting that actors' names appear in such publicity but found no way to make the picture credits a must. Conceded by Equity people that the publicity is beneficial, and it was realized, too, that managers could not be penalized if names were not used. Showmen explained that if they attempted to high-pressure the magazines, layouts of pictures accorded Broadway shows in leading mags would doubtlessly cease.

Galloping Play on Polls

Hollywood, Aug. 29.

Play is being written by Richard English and Frederick Hazlitt Brennan at Malibu concerning the public opinion samplers of the Gallup Poll, and similar types.

Understood play will allow for direct audience participation in the proceedings.

H'wood Awakens to Nifty Job Being Done By Actors Lab Theatre

Hollywood, Aug. 29.

Hollywood has suddenly become aware of a unique organization which has been functioning in the heart of the film colony for over three years. Reason for the sudden burst of interest lies in the fact that this organization, Actors' Laboratory Theatre, has been presenting a program of short plays that have won critical as well as word of mouth acclaim among members of the profession and laymen.

In February, 1941, several players and directors banded together for the purpose of studying and possibly bettering their techniques. Many of them were former members of the Group Theatre in New York and all of them were employed professionally in the entertainment field. At that time there was no formulated plan of action other than self-betterment and willingness to work and raise the standards of the craft.

The Lab was officially launched with two working groups, one directed by Jules Dassin and the other by Virginia Farmer. Two more groups were immediately added under the direction of Roman Bohnen and J. Edward Bromberg. With Jerry Chanin, who was also instructing a group, this body constituted the original faculty. Later other directors were added, including Danny Mann, Morris Carnovsky, Phoebe Brand, Art Smith and Mrs. Burton James. Under this setup, the Lab studied plays, rehearsed and presented excerpts for a selected audience.

New Stimulus

When Dec. 7 came and passed, Actors Lab knew there was some purpose they could fulfill in serving the war effort and they pitched in, offering their collective talents. Instead of knocking their plans galley west, the war accelerated the work being done by the Lab. More people were needed and the Lab reached out for them. Some were big names in the industry, such as S. Sylvan Simon, Sam Levene and Edward Dmytryk, while others were just young players who desired to serve and learn. However, the method of selection, then as now, depended upon willingness to work, rather than through a feeling of compulsion.

Under this new policy, the Lab has organized talent from the legitimate theatre, taking neither the star nor the vaudevillian. They have worked in close cooperation with the Hollywood Victory Committee and USO-Camp Shows, putting on during this time seven full-length plays in most of the Coast camps. Variety programs for hospitals have been assembled and played, and all in all, the Lab has utilized the services of over 200 actors. At the moment, a unit which has been playing "Three Men on a Horse" throughout California is bound overseas.

Engagements

Florence Reed, Diana Barrymore, Bramwell Fletcher, Margaret Bannerman, Franklyn Fox, George Baxter, Richard Temple, Edgar Kent, Claude Horton, Jacqueline Max, Maxine de Winter, "Rebecca."

Carl Benton Reid, Betty Linley, Walter Kelly, Sandy Campbell, Tom Moore, Byron Ellison, Helen Taylor, Priscilla Tower, Helen Kingstead, Mary Divney, Dorothy Ellison, Kathleen Phelan, Helen F. Evans, Hale Norcross, John Clubley, James Jolley, "Life With Father" (road).

Martha Scott, Myron McCormick, Frieda Inescourt, Glenn Anders, Lili Darvas, Tito Vuolo, "Soldier's Wife."

Toni Gilman, Randolph Echols, Maggie Gould, Paul Crabtree, Tom Noonan, Joyce Matthews, Grace Mills, James Andrew Phelan, James Alexander, Frank Etherton, Mildred Smith, James Elliott, Maurice Ellis, Michael Strong, Joe Verdi, "Men to the Sea."

'KISS' TRENTON OPENER

Trenton, Aug. 29.

Legit season here is starting with "Kiss and Tell," opening tomorrow (30) at the War Memorial.

Paul Robeson in "Othello" is booked next, for Sept. 2.

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

Play on Broadway

Lower North

Max J. Jehle production of three-act comedy-drama of seamen by Martin Bulwell. Staged by David Burton; settings, Raymond Sovey; opened at Belasco, N. Y., Aug. 25, '44; $3.60 top.

Hank ..... Jerry Rand
Peterson ..... Frank Bradley
Sobocheck ..... David Graham
Cochran ..... Dort Clark
Heath ..... Douglas Jones
Johnson ..... Dean King
Cocky ..... Arthur Hunnicutt
Bruce ..... Robert Breton
Kenny ..... Eddie Waglin
Stradom ..... Robert Morris
Jimmy ..... Kim Spalding
Pierrell ..... Rusty Lane
Phillips ..... Bob Lackaye
Burton ..... Charles Clancy
Mary ..... Sara Anderson
Johnny ..... John Farrell
Marine ..... Royal Rompel
Andy ..... Don Grissom
Frank ..... Phil Cline
Babe ..... Blanche Faye
Peggy ..... Blanche Gladstone
Bucks ..... Paul Ford
The Marine Sergeant ..... John Conway
Mr. Hines ..... Warson White
Phyllis ..... Cora Smith
Dorothy ..... Flora Knight
Messenger ..... Mitchell Ahrens

New season will see plenty of newcomers into the managerial field, presenter of "Lower North" being one of them. That he choose a winning script for his maiden effort isn't indicated at all.

Plenty of gobs in the play, which is about some phases of training for the Navy. There are dashes of drama, few effective comedy bits, and it's on the morbid side, especially for men in uniform. Failing to provoke laughter, nor deliver dramatic punch is not the fault of the actors nor the stager. Author just does not deliver.

Locale is a Naval training station in California, but could be just as well any other spot. Boys are schooling for quartermaster berths, some being apt and others merely dumb. The lingo seems correct enough but authentic atmosphere does not necessarily mean good theatre. Men's room in one scene is plainly marked "Head," which is strictly a Navy term. First and last acts are in the station quarters, all characters being boot trainees with the exception of a chief petty officer.

Second act is that of a hotel bar, some boys getting liquor while those under age must drink coke or take their thirst elsewhere. This portion of the play has most of whatever drama there is. A wounded marine on leave from a hospital tells of the horror at Guadalcanal then vamps. Wife of one trainee arrives and confides she's to have a baby, her young husband going "over the hill" with her for the night, then being covered by the boys when he arrives the next afternoon. There are a couple of tarts who lure two sailors to their room, the boys being ousted by the house detective.

In the last act the youngest trainee receives a telegram, stating his brother was killed in action while piloting a bomber over Germany. That boy demonstrates fondness for a fresh gob called Cocky, who's on the verge of being suspicious of the youngster, but the kid explains it's because of the strong resemblance to his lost brother.

Rusty Lane, playing the CPO, is one of the few recognized players, doing very well as the barking boss of the boys. Arthur Hunnicutt, who has been in couple of Broadway shows, is also okay, as an ex-cowhand pining for his pony. John Conway has the assignment of telling about casualties in the south Pacific. Sara Anderson and Kim Spalding are good as the young couple.

Ibee.

Play Out of Town

Marriage Is for Single People

Cambridge, Mass., Aug. 28.

Cambridge Summer Theatre production of comedy by Stanley Richards; directed by Robert Perry. Opened at Cambridge, Mass., Aug. 28, '44; $1.50 top.

Cast: Jeanne Cagney, Roderich Winchell, Kathryn Cameron, Louise Valery, Allan Tower, Richard Hart, Matilda Calman, Lynne Arden, Dorothy Lambert, Ronald Graham, James Lawlor, Myrtle Shaw.

As a purely amateur conception, "Marriage Is for Single People" gets by if it has (as it had) a personality to carry it, but its chances out of the strawhat circuit are not good. Indeed, even as a vehicle for Jeanne Cagney it creaks.

Situation deals with a bumpkin wooed among the pumpkins by a wealthy playboy-playwright-GI and who drops unexpectedly in on whom she believes is her prospective mother-in-law in New York. The GI's brother, a stuffy comedy aristocrat, realizes the GI's practical joke and keeps the girl to try to prove it a joke, falls in love with her and marries her. Brother arrives from the South Seas for a flurry of consternation, but brings a Tondelayo with him, and everybody's happy.

Occasional joke enlivens the yarn, but general story outline is awkward in that the author devotes three-quarters of his play to getting the girl and the brother married, then introduces what should have been the main narrative twist by bringing back the GI who has (unknown to the cast) acquired a native gal. Thus everything leading up to the GI's return is padding, and the lines and inventions are not funny enough to carry it. It's questionable, however, even if those were fixed, if the comedy could contend, as the general tone is too close to stock comedy patterns.

Some of the dialog has a distinct flair, though, and there are various satirical overtones established through parodies of familiar Hollywood and New York characters. It was wholly Jeanne Cagney's comedy here, and she played it very well to achieve big personal success. Supporting players, all of the Cambridge company, were okay, and Bob Perry's direction was good. *Elle.*

Shows in Rehearsal

"While the Sun Shines"—Max Gordon.

"Bloomer Girl"—John C. Wilson.

"Men to the Sea"—Dave Wolper.

"The Perfect Marriage"—Cheryl Crawford, John Wildberg.

"Champagne for Everybody"—Yokel, Ritchie.

"The Day Will Come"—Harry Green.

"Down to Miami"—Edgar MacGregor.

"The Cherry Orchard" (road)—Carly Wharton, Margaret Webster.

"Rebecca" (road)—Victor Payne-Jennings.

"Othello" (road)—Theatre Guild.

MARRIAGES

Jacqueline C. Friedman to Lt. Marshall J. Hollander, Chicago, Aug. 26. Groom is son of William K. Hollander, director of advertising and publicity for Balaban & Katz circuit, Chicago.

Margaret Slyman to Al Moses, Pittsburgh, Aug. 19. Groom's with Tommy Carlyn band.

Emily Sigal to Dave Leff, Pittsburgh, Aug. 22. Groom owns the Metropolitan theatre in that city.

Dorothy Gilmore to Sgt. Don Raye, Beverly Hills, Cal., Aug. 23. Bride is a screen player, groom a songwriter.

Dawn Herbuveau to Ensign Albert Wheelwright Cobb, Norfolk, Va., Aug. 24. Bride is daughter of Jules Herbuveau, program manager of NBC Central Division.

Jean Parker to Curtiss Grotter, Hollywood, Aug. 24. Bride is film actress.

Rene Saunders to William Caldwell, Beverly Hills, Cal., Aug. 26. Bride is a screen actress; groom a studio casting director.

Margaret Marsh Johnston to Bernard H. Williams, Hollywood, Aug. 27. Bride is a night club singer; groom a songwriter.

Elyse Knox to Lt. Tom Harmon, Ann Arbor, Mich., Aug. 26. Bride is a film actress; groom sportscaster for station WJR.

Annette Downs to Lawrence Kent, Las Vegas, Aug. 27. Groom is 20th-Fox executive and new chief of British Gaumont; bride also with 20th-Fox.

Clare Jannace to Roland Price (Bud) Taylor, New York, Aug. 29. Bride is sister of Mrs. Abel Green ("Variety").

BIRTHS

Pvt. and Mrs. Chester England, daughter, Hollywood, Aug. 24. Mother is Judy Canova, film and radio actress.

Mr. and Mrs. Eddie Meck, son, Los Angeles, Aug. 20. Father is theatre publicity director.

Mr. and Mrs. Joseph Nadell, son, Hollywood, Aug. 23. Father is West Coast rep for Chappell Music Co.

Mr. and Mrs. Harold Matson, daughter, Aug. 25, New York. Father is the literary agent.

Mr. and Mrs. Ziggy Talent, son, New York, Aug. 28. Father is singer-comedian with Vaughn Monroe orchestra.

Mr. and Mrs. Frank Bowers, daughter, Los Angeles, Aug. 28. Father is production illustrator at 20th-Fox.

Mr. and Mrs. Alvin M. Asher, daughter, Los Angeles, Aug. 28. Father is member of Metro legal department.

Mr. and Mrs. Patrick J. Morrissey, son, New York, Aug. 26. Mother, as Naomi Morton, was comedienne, grandaughter of Sam and Kitty Morton (4 Mortons); father is musician.

OBITUARIES

HERBERT SPENCER

Herbert Spencer, 66, who arranged music for many stars and was also a songwriter on his own, died in St. Louis Aug. 28. Spencer had studied music from his early youth and later came to New York where he became associated with Witmark music publishing company. He was later associated with Jerome Kern.

Spencer was a writer and demonstrator for Witmark, and while in this capacity also wrote many songs, such as "Underneath the Stars," "Honeybunch," "Tickletoes" and "Dear Heart."

He arranged scores for Melba and Lillian Nordica. He took John McCormack, Irish tenor to the St. Louis World's Fair in 1904 and was musical director of the Irish Village at the fair, where McCormack appeared. He also wrote special numbers for the late Stella Mayhew, when the singing comedienne was at the peak of her career.

His wife, Fleta Jan Brown, who died three years ago, was also a composer and wrote the lyrics for many of his songs.

HOLGER MEHNER

Holger Alexeyew Mehner, 53, Danish dancer, died Aug. 13 in Ajijic, Mexico, where he had lived after fleeing Nazi persecution. His last public appearance was seven years ago in Guadalajara, the Jalisco capital and Mexico's second largest city. Day after he was so badly injured in an automobile accident that his legs became paralyzed.

Mehner, born in Copenhagen made his debut at the Theatre Royal there as Harlequin in Fokine's Carnival. He performed in Czarist Russia and aroused the wrath of the Bolsheviki with his creation, "The Red Terror." Burial, in a costume, gift of the last Russian Czar, which he highly prized, was at Ajijic.

PHILIP HILL

Philip Hill, 71, wealthy financial promoter, died at his home in Windlesham, Surrey, Aug. 15. Began career in comparative poverty, yet became one of the most opulent financiers with many varied deals to his credit. Spent over $17,000,000 in acquiring and renovating Olympia stadium also, in conjunction with David Mountain, head of Eagle Star, understood to be interested with J. Arthur Rank in various film activities. Was founder of the merger between Odeon and Gaumont-British which touched the $80,000,000 figure.

Survived by widow.

In Commemoration of My Beloved Friend and Theatrical Mentor

PAUL ARMSTRONG

Who Passed Away Aug. 30, 1915

BEN. J. PIAZZA

MEYER PAUL

Meyer Paul, 49, head of the Schenectady Film Exchange Delivery Service, collapsed in the Schenectady postoffice, Aug. 21, and was pronounced dead upon his arrival at Ellis Hospital. He had lived in Schenectady for 28 years and had been in the film trucking business for 17 years. The business is being continued. Surviving are his wife, his parents, two sons (one an Army lieutenant), and a daughter.

LEE BERRIAN POWELL

Lee Berrian Powell, 35, the original "Lone Ranger" of films, was killed in action in the South Pacific according to word received by his family.

Trained at Pasadena Playhouse, Powell starred in westerns and serials at various Hollywood studios. He joined the Marines two years ago and was sergeant at time of death, having been overseas 22 months. Survived by daughter, mother and father.

JUAN D. DEL MORAL

Juan D. del Moral, 51, one of Mexico's leading revue and pic authors, died in Mexico City Aug. 16 after a long illness. Some of his works had long runs in Mexico and other Latin American countries. Widow and a daughter survive.

Burial was in Mexico City under auspices of the National Actors and National Cinematographic Unions.

RALPH S. HAWKINS

Ralph S. Hawkins, 73, former head of the film department of Metropolitan Museum of Art, N. Y., died Aug. 22 at Ft. Lauderdale, Fla.

Prior to his retirement eight years ago, Hawkins also had been president of New Rochelle Camera Club. In making motion pictures of art objects for the museum, he had traveled to many parts of this country and Europe.

Daughter and two sisters survive.

ALEXANDER FISCHER

Alec Fischer, 65, brother of Clifford C. Fischer, and himself an international agent for Continental personalities, acts, plays, etc., died in New York of a heart attack recently. Survived by wife, who is a sister of Nat Deverich, the Hollywood agent. There are no children.

IN MEMORIAM

Marcus Loew

September 5th, 1927

DAVID GOLDENBERG

David Goldenberg, who at one time was manager of Loew's State, N. Y., died in Bombay, India, Aug. 29 following an operation, according to word received by homeoffice yesterday (Tues.). He most recently was manager of the Metro theatre in Bombay, and prior to that managed the New Empire, London.

Goldenberg was about 48 years old.

NICK ERMOLIEFF

Nick Ermolieff, 32, former chief of foreign publicity at RKO studio, was killed in Normandy while serving as first lieutenant in the 101st Airborn Division, U. S. Army. Official word of his death was received in Hollywood by his father, Joseph N. Ermolieff.

MILTON DOUSHKESS

Milton Doushkess, of Metro's title dept. in the east, died in N. Y. suddenly, Aug. 21. He had been with the company for two years and before that wrote English titles for foreign films.

Survived by brother and mother.

THOMAS J. MALONE

Thomas J. Malone, 61, one of the last survivors of the old Dumonts Minstrel troupe of Philadelphia, died Aug. 23 in that city.

ROBERT JEANS

Robert Jeans, 40, assistant drama editor of The News, died in New York Aug. 28.

Details in legit section.

Robert Keyes, Jr., 5, son of Mr. and Mrs. Robert J. Keyes, died Aug. 20 at Tuscon, Ariz., from injuries received when kicked by a horse on family ranch. Father had formerly operated theatres in Dayton, O., but family moved to Tuscon because of child's poor health.

Mrs. Rose Kornheiser, 54, wife of Phil Kornheiser, died in New York Aug. 20. Husband, who is exploitation chief for Robbins music enterprises, and son, Sid Kornheiser, with Famous Music, and another son, Bobby, with WHN, survive her.

James P. McNeill, 64, property master at the Academy of Music, Philadelphia, died Aug. 23 in that city. Before going to the Academy 20 years ago, McNeill was associated with the old Lubin motion picture studio in Philadelphia.

Reginald Sharland, 57, stage, radio and screen actor, died Aug. 21 at Loma Linda, Cal. Surviving are his widow and two sons, both in the British armed forces.

Carl B. Nissen, 56, radio executive and former Los Angeles newspaperman, died Aug. 17 at his home in Berkeley, Cal.

David J. Murphy, 68, for 13 years vice-president of the Minnesota State Fair Association died in Minneapolis Aug. 25.

CHATTER

Broadway

J. Robert Rubin vacationing at Saratoga.

Tom Fitzpatrick, vet vaude agent, in French hospital.

Major Sidney Piermont due back from North Africa.

Charles Washburn celebrating 25th year as press agent.

Sarah Rollitts vacationing in Maine till after Labor Day.

Bianca Stroock in charge of dressing seven new shows.

Solly Pernick, business agent of stage hands, lost mother.

Charley Gray night manager of Grand Union hotel, Saratoga.

Bish Lenihan better and due back in Babylon theatre job next week.

Mrs. Lou Walters recovering from minor operation at Fifth Ave. hosp.

Charles Francis Coe, Hays office counsel, in town briefly on his way to Chicago.

New Yorker's four-part "profile" on Russell Birdwell by Alva Johnston, just started.

Ivan Black back at his desk Monday (28) after three weeks upcountry nursing a bad leg.

Edward K. "Ted" O'Shea, Metro's eastern sales chief, to Buffalo on five-day visit last week.

Frank R. Rogers, of Florida State Theatres, back to Jacksonville after confabs with Paramount.

Jack Kopf, of Brooks costume firm, vacationing in Vermont with sister-in-law, Dorothy Thompson.

Songsmith Alan Lerner, scion of the Lerner Shops, plans producing his own musicomedy this fall.

Hughie McGauley of Lyceum box office, proud of daughter Pam, kid swim star at Rockaway Beach.

If Milton Berle got as many laffs as he got strokes at Old Oaks Saturday he'd have the top Hooperating.

Clifford C. Fischer lost his brother, Alex, 65, international agent, and a 19-year-old nephew within one week.

Business Men for Roosevelt, Inc., chartered as a non-profit membership corporation for obvious purpose.

Meyer Davis has a new play by Al Manheimer, Coast scripter, in which he's trying to interest Milton Berle.

Mrs. Annette Downs, who married Larry Kent, 20th-Fox exec, in Las Vegas, was also with 20th, as "social contact."

Dennis Marisel, until recently manager of Playhouse theatre, Rye, N. Y., now a Marine Corps private at Parris Island.

George Sutton will be back with the "Tropical Revue" (Katherine Dunham) which opens another tour in Milwaukee Sept. 17.

Henry Kolker, yesteryear "matinee idol," long in Hollywood, plans doing a Broadway legit comeback and is in N. Y. for that purpose.

Buster West, comic in "Follow the Girls," hosted at Sardi's last night (29) for his 35 years in show biz. Wife is Lucille Page, in "Hats Off to Ice."

Slump in luxury items already being noticed as forerunner of peacetime standard of spending for furs, jewels, etc., as against the war-inflated valuations.

M. A. Lightman, Malco theatres (Memphis, Tenn.) prexy, in N. Y. to play in the national bridge tourney. Also goes to Chicago in the tournament before returning home.

Jack Sichelman, aide to Tom Connors, v.p. in charge of sales for 20th-Fox, at Lake George to recuperate from illness which kept him away from his desk since beginning of August.

Joe Roberts, for the past four years press rep at the Center, has joined Vanguard Films (Selznick) press department as assistant to Leo Katcher, head of the Vanguard publicity in N. Y.

Winchell rediscovering the Broadway street scene preparatory to resuming his col. Friday (1). Particularly struck with the open-door vaudeshows atop pianos in the pop priced midtown bistros.

Pic in Aug. 16 issue of "Variety" showing Irving Berlin and two soldiers perusing a copy of this mag in Italy should have identified GI's as Jus Addiss and William H. Rorke, not as Adrian Rourke. Duo are stage managers of "This Is Army" soldier troupe.

Sherman Billingsley circulating plenty of copies of the Sept. American Mercury because of Russell Whelan's article on "Inside the Stork Club." The Stork boniface is even getting press notices in the Yiddish dailies, which his attorney, Monroe Goldwater (& Flynn), brought in to him.

Chicago

"Winged Victory" has been booked into the Civic Opera House for five weeks, starting Dec. 11.

Robert Christenberry, managing director of the Astor hotel, New York City, was a visitor last week.

Harold Stevens, Par branch manager, back on the job after three weeks meandering in New England.

Gustaf Bergman appointed stage director of the Chicago Civic Opera Co., by Fausto Cleva, artistic director.

Joe E. Jacobson and Mike Fritizel, owners of Chez Paree, operating elevator one night a week due to the help shortage.

Frank Smith, RKO district head, planning two-a-day vaude revival for one week in October during Palace theatre's 18th anniversary.

Harold Steinman's roller skating show, "Skating Vanities," opens Sept. 26 at the Chicago Stadium. Last year show played at Chicago Arena.

The Stadlers and Paul Sydell and Spotty, playing in the New Walnut Room at the Bismarck hotel, held over another four weeks, giving them 12 weeks in all at the spot.

Ben Katz, former Universal publicity rep here and for several months at the studio in Hollywood, is being transferred back to his former post, succeeding Harry Keller, who returns to the homeoffice in New York. Changes effective Sept. 15.

Hollywood

George Thomas laid up with colitis.

Buster Crabbe fined $25 for speeding.

Paul Malvern hospitalized for leg surgery.

George Bengall shot a hole-in-one at Lakeside.

Eloise Roessler McConnell, violinist, won a divorce.

Ernest Truex in from New York for picture work.

Michael Curtiz celebrated his 18th year in the U.S.A.

Kurt Katch, screen actor, became an American citizen.

Curtis Bernhardt dislocated his knee playing tennis.

Artie Shaw sued for divorce by Elizabeth Kern Shaw.

Greer Garson to San Francisco to visit her soldier husband.

John Rawlins celebrated his 23rd year in motion pictures.

Bernie Kamins elected prexy of Hollywood Harvard Club.

Eileen Tremayne, actress, divorced Lester Tremayne, radio actor.

Mickey Rooney incorporated himself under the laws of Nevada.

Frances Manson, recently story head at Republic, moved to Metro.

Earl Carroll to Mexico City to huddle about staging a musical show there.

Del Goodman returned to Paramount after a special mission to Africa.

Norman Rydge, Australian theatre chain operator, gandering the film studios.

Stanley Ridges, film actor, filed a cross complaint against his wife's divorce suit.

Lloyd C. Douglas, author of "The Robe," seriously ill at his Beverly Hills home.

Fritz Lang going east in 10 days to huddle with Broadway producers about a legit show.

Herc McIntyre left for Australia to resume his chores as managing director for Universal.

Murray Silverstone touring South and Central America and the Caribbean area for 20th-Fox.

Ann Gillis, 17-year-old screen actress, sustained severe facial cuts in an automobile crash.

Bonnie Edwards, film actress and former wife of Tommy Manville, divorced Algernon K. Barbee.

Niven Busch, Paul Henreid and Marion Parsonnet forming a corporation to operate a chain of gas stations.

Larry Woodin, publicity chief pro tem at Republic studio, returned to Pennsylvania to handle his theatre interests.

Antonio Icaza, plaintiff in a $40,000 damage suit against Tommy Dorsey, leaving for his Panama home on the next ship.

Australia

By Eric Gorrick

Fuller-Carroll doing okay biz with "Tobacco Road."

Despite lack of fresh talent, Wirth's circus hitting big biz.

Whitehall Productions bringing "Three's a Family" to Minerva, Sydney, for run.

Alf Carmichael, formerly with United Artists in Sydney, killed in auto accident near that city.

Hal Andrews, for four years New Zealand manager United Artists, appointed Sydney branch manager.

E. J. Tait may go to New York soon on a talent quest and other matters concerning postwar legit here.

Amusement tax collected by government during 12 months' period amounted to $16,000,000—an all-time record.

Harry Watt has started shooting on pic he's making for Ealing in association with the Australian government covering the Aussie war effort.

Amusement parks are hopeful of being able to import new attractions from U. S. for next summer. Outdoor amusement copped good grosses last season.

Paramount loaning "Lady in the Dark" for special Sydney preview to raise funds toward erection cost of Anzac House, a club for returned servicemen.

When Herschell Stuart returns here to rejoin Hoyts after powwows at 20th-Fox and National Theatres homeoffice, he hopes to bring his family back with him.

Charles Chauvel probably will go to Hollywood for looksee into the U. S. production setup. Chauvel is completing "Rats of Tobruk" in which RKO holds stake.

Wallace Parnell will continue as general-manager-producer for Tivoli loop. Via a recent stock deal Tivoli is now under control of Dave Martin's Theatre Holdings, with Martin heading the new setup.

London

Emlyn Williams back from Mediterranean tour.

Noel Coward back in London after eight months tour.

BBC Symphony Orchestra is on another tour for ENSA, giving 11 concerts for the services.

Murray and Mooney have split again, with Harry Mooney teaming with Victor King as new partner.

Ben Henry has three film stories for George Formby, ready to shoot for Col Pics, but held up due to lack of studio space.

"Keep Going," the Cyril Fletcher revue, written and devised by his wife, Betty Astell, did a folderoo at the Palace after two weeks and three days.

Barney Jacobs, agent, has acquired rights of "Chicken Every Sunday" from Edward Grass, with Tom Arnold interested in doing for West End production.

Prince Littler signed Naughton and Gold for his next London Coliseum Christmas pantomime, and dickering with Nervo and Knox to play return.

Ballet Rambert, which has been touring under the auspices of CEMA, returned to the Lyric, Hammersmith for a brief session Aug. 15, receiving warm welcome.

"Schnozzle" Leslie, former stooge to Bebe Daniels and Ben Lyon and now with Don Marino Barretto's band at Embassy club, off to South Africa in four weeks.

Jack Hylton, who is trying to acquire "Follow the Girls" from Dave Wolper for West End production, intends to have Arthur Askey play the Jackie Gleason role, with Evelyn Dall the Gertrude Niesen part.

Arthur Rank has purchased "Life of Dame Nellie Melba," written by W. R. Macartney, author of best seller "Walls Have Mouths," which he intends to film under title of "Queen of Song," sometime next year.

Jim Stanford just back from prison camp in Germany after nearly five years. Was caught in Leipzig on outbreak of war while managing Professor Dorley's shows "Wonder Rocket" and "Tropical Express." J. L. Griffiths, stage director of the shows, still interned.

Panama

By Stan Willis

Mary Lee Kelley, still in States, trying to get okay to bring in talent, but no dice so far.

Hector Downes, operating Kelley's first to cut price of drinks to 75c, claiming the boom is on the wane.

Scarcity of talent caused Club Atlantico, class spot on Gold Coast (Colon), to fold. Dropped plenty before shuttering.

Johnny Stoefell, former Kelley's Ritz boniface, paying quick visit to town. Club of his in San Jose, Costa Rica, northern country from here, doing boff biz.

Club Atlas, formerly Atlas gardens, under aegis of Coffee Bros., American operators, going into membership drive, which will play to exclusive clientele.

Rumors of gambling have the sharp boys oiling up the wheels, and practicing bird-gage, but so far it's only a rumor. Open town would materially boost biz in many club setups.

Larry Thornton, radio songsmith, on way to So. Pacific, stopped off at the Jardin Atlas and wowed 'em. Jess Coffey whipped out the first "after the war" contract in history, and insisted Larry sign.

Variety Bills

Continued from page 43

Bill Goodin
Leon & Eddie's
4 Elgins
Vickie Sheer
Jimmy Dale
Nicky Blair
Kay & Kay
Eunice Jason
Eddie Davis
Monte Carlo
Dick Gasparre Orc
Elayne Hume
Ralph Rotgers Bd
Nina De Rosa
Pepito Lopez
Lady Anne
Old Roumanian
Ralph Fielder
Harriet
Vera Niva
Murray White
Sadie Banks
Joe LaPorte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Rollini
Harold Green
Harry Reser 4
Novelaries
Sig Schatz Orc
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Dacita Orch
Russ Smith Orch
Tavern-on-Green
Dick Kuhn
Victory Boys
Lysa
Roberto Bd
Versailles
Robert Fields
LeBrun & Campbell
Florence Lessing
Betty Jane Smith
Jeri Sullavan
Paul Duke
Ray Sinatra Orc
Zanzibar
Dorothy Donegan
Rosetta Tharpe
Bill Bailey
Peg Leg Bates
Peewee Marquette
Fay Canty
Irv Carroll Bd
Cab Calloway orc

Literati

Not Cooperative

Hollywood studios are not too hot about cooperating with one of the Delacorte publications, Modern Screen, chiefly because of the mag's conception of news values and personalities in the film industry. Studio flacks declare the publication is interested only in about 20 or 30 stars who break into print month after month while new personalities get no attention.

Outcome is that the studio publicity heads are sidestepping Modern Screen in favor of other mags that cooperate in building up new talent.

H. Allen Smith's Dedication

H. Allen Smith, at the last minute, decided on a dedication of his forthcoming book, "Lost in the Horse Latitudes," to the Commissioner of Sanitation of New York.

Dedication is partially legit since Bill Carey is a personal friend, Smith having profiled him for the Satevepost. Doubleday, Doran is publishing.

Herb Mays' L. I. Editing

Herb Mays, who has been doing his editing of Good Housekeeping from his Long Island home, since ill, finds that he can get more work done that way in half the time.

Says he's not bothered or sidetracked by lost motion.

Driving 'Em Away

Topper to the fantastic things that have resulted in mag publishing because of the paper shortage is action of Country Gentleman in pleading with a couple of hundred thousand subscribers to drop their subscriptions. While many pubs have put ceilings on subscriptions because they can't fill any beyond a certain number, Country Gentleman is the first mag to try to halt many of those now in effect.

Country Gentleman has around 200,000 urban readers. It's these latter who've been asked to drop their subscriptions in favor of rural demand.

Liberty's New Home

Liberty mag, which although divorced some time ago from the Macfadden pubs continued in the same building, is going into a building of its own. Publisher Paul Hunter has bought a 13-story office building in the Columbus Circle area, and will move Liberty and his other mag properties there as soon as alterations can be made.

Structure is to be known as the Liberty Magazine building, and major part of the edifice is to be occupied by Liberty, Movie Show, Silver Screen and Screenland.

Peg's Deal

Westbrook Pegler is believed to be getting the same $40,000 from Hearst under his new deal as from Scripps-Howard.

It's known that he didn't shop around and that McNaught syndicate had offered him a better possible contract but Peg said he didn't care about the coin.

Press Notices

Much newspaper talk about the overseas brasshats and their "press notices."

The radio and wider usage of intimate warfront correspondence seems to have made generals to GI's conscious of their scrapbooks.

Hecht's Latest

"I Hate Actors!", Ben Hecht's latest literary effort, is a spoof on a Hollywood mystery novel written with consummate skill in his usual lucid style, which gives a zany and lucid style. It gives a zany and refreshing glimpse of the movie capital.

Pix-At-War Into Book

War activities of the film industry are to be compiled into book form, Doubleday-Doran to publish.

The data would be collated by Look mag editorial staff.

CHATTER

Jim Tully due in N. Y. shortly.

Bennett Cerf guesting for Dunninger next Wednesday (6).

Doubleday, Doran appointed A. & S. Lyons as exclusive picture agents.

Cornelius Otis Skinner is writing an untitled biog of the entire Skinner family.

"Broadway's Miss Big," an article about Jean Dalrymple by Helen Colton, will appear in Read Mag.

Bernard Lewis, formerly of Esquire and Coronet, new aide to Eugene Lyons on the new Pageant mag.

Drew Pearson hasn't as yet renewed with United Features but that doesn't mean he will not do so eventually.

Groucho Marx is publishing his own book, "Forward Marx," covering his experiences in service camps, for free distribution to service men.

Elissa Landi, who now devotes more time to scribbling than to acting, has a new novel, "The Pear Tree," due for publication early next year.

Paper quotas are hard to understand. Harper shifts "A Tree Grows In Brooklyn" to Doubleday Doran, where it will grow into a 450,000 reprint pop edition.

Shana Ager, 18, daughter of songsmith Milton Ager and newsgal Cecelia Ager, has become a full-fledged reporter on PM. Her mother is also on that paper.

The Dispatch, Army newspaper in the Persian Gulf area, won the grand prize in a contest sponsored by the Army News Service as best service paper published anywhere.

Joe E. Brown's book, "Your Kids and Mine," published by Doubleday, Doran, will be delayed in its appearance on the stands until Oct. 19, because of the paper shortage.

August layoff for Winchell irked the columnist-broadcaster since so much was happening in France although much of his forecast in June and July seemed to be confirmed.

George Freedley, curator of the N. Y. Public Library's Theatre Collection and N. Y. drama critic, going out under NCAC management on a lecture tour.

Jessyca Russell, N. Y. editor of Magazine Digest, will be well represented in national magazines during the latter part of September. Her article on Broadway p.a. stunts will be in the October Magazine Digest, a scientific article in the Sept. 16 Collier's and her article on N. Y. disc jockeys in the October Read, middle of September.

Betty Hutton

Continued from page 1

band and two acts—the Pitchmen and the Hartnells.

Hub Press Hubbub

Boston, Aug. 29.

Having got behind Boston's press eight-ball on her previous sashays into town, Betty Hutton got in again—but good—when she came to town for her personal appearance at the RKO.

RKO and Paramount set up a press interview at the Copley-Plaza for her from 4-6 p.m. last Wednesday (23) day before show opened. Press arrived more or less on time, but no Hutton.

By 5:45 press, although working on the Scotch and peanuts, got a little restive, as Wednesday's a big day in drama sections, and this one had been taken up by a screening in the morning. Story was Miss Hutton was "rehearsing."

Meantime, one of the drama editors, having tried to catch la Hutton on the fly during rehearsals and having been turned down arrived to inform the reporters of the uppity attitude. During council as to whether they should wait, Miss Hutton arrived, and was greeted semi-warmly by all but the aforementioned reporter, who cut her dead. At this Miss Hutton rushed out of the room, but was induced to return by the press agents.

All this was dutifully—and colorfully—reported by a local gal reporter (who got herself behind the 8-ball from both film officials and the press in the process) in a column next morning. Her column, however, was the only word printed on Miss Hutton outside of the usual notices. Not one of the reporters assigned to interview the star asked her a single question, or ran an interview.

Miss Hutton's 'New' Act

Boston, Aug. 29.

Singer Betty Hutton broke in an unheralded act here Saturday (26) for several performances of her week's date at the RKO Boston.

When a strained voice precluded her going through with her regular turn, Miss Hutton synchronized her movements to the playing of a phonograph that turntabled tunes she has recorded.

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